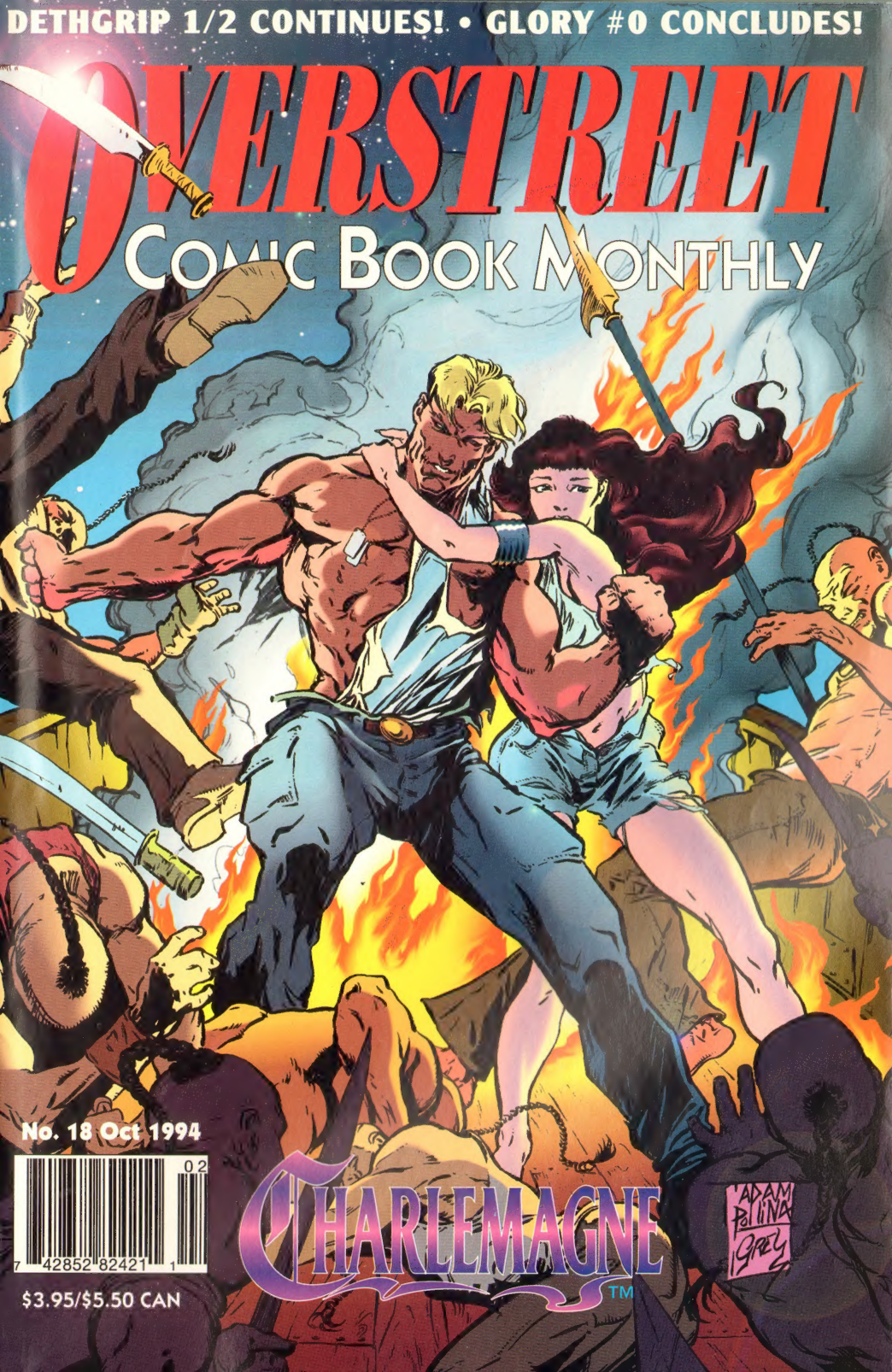
DETHGRIP 1/2 CONTINUES! • GLORY #0 CONCLUDES!

OVERSTREET

COMIC BOOK MONTHLY



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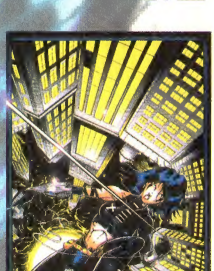

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GENERATION X

IDOL

Amazing San Diego!

The San Diego Comic Convention was incredible! The Overstreet table was totally swamped by comic fans requesting our San Diego Comic Con Special Edition and Overstreet T-shirts. If you were one of the lucky recipients of an Overstreet T-shirt, send us a photo of you wearing it and we'll try to print your picture in an upcoming issue.

One of the great things about San Diego is the opportunity to personally meet and greet representatives from all the comic book companies, hundreds of serious collectors, and thousands of comic fans from all over the world. I want to personally thank all of you for your kind words of praise for our magazine and for your many expressions of appreciation for the accuracy of our monthly Price Guide. It was a great feeling to be acknowledged for all the hard work and dedication to accurate price reporting.

During the six-day event, many convention goers requested information about two upcoming Overstreet projects scheduled for release in the next couple of months. So here's the scoop!

LETTER FROM THE EDITOR

The first big news item is the soon-to-be-released *Overstreet Premium Ring Price Guide*. This phenomenal book documents, prices, and illustrates more than 2,000 rare and highly collectible premium rings, plus inside tips on this hot new collectible. Not only that, but it also features contributions from expert ring collectors from all over the country… their special insights, new discoveries, and even (until now) secret information known only to them! All of this remarkable information will be published only in the *Overstreet Premium Ring Price Guide* . If you weren't there at the beginning of the comic market back in 1970, here's your chance to get in on the ground floor of the hottest new collectibles hobby. Ask your local dealer to order a copy of the *Overstreet Premium Ring Price Guide*, shipping in November!

The second big news item is *Generation X Prelude*. The November issue of the Overstreet Comic Book Monthly features an exclusive coupon offer for one of the most amazing comic books in history, *Generation X: Prelude* from Marvel. The 16-page special edition introduces members of this dynamic X-team and begins the Generation X saga. This incredible book will only be offered in Overstreet #20, so make sure you grab a copy before they disappear from the racks!

As you'll see, this issue is crammed full of great articles, the latest news, inside info, and the most accurate pricing in print. Thanks once again for saying "Make Mine Overstreet!"

Gary

Gary M. Carter

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GET BAD!

WOW! SPECIAL CON EDITION!

CHECK IT OUT! IT'S SIGNED!

WIN one of 20 special

San Diego Convention copies of Badrock & Company #1 signed by penciller Todd Nauck!

How To Enter:

(1) For the 5 Extreme Trivia Questions below, circle the response that best answers each question.
(2) Then complete the rest of the OFFICIAL ENTRY FORM below and mail it to:

Extreme Trivia Contest
c/o Overstreet Publications
P.O. Box 2610, Cleveland, TN 37320-2610.

Contest Rules - All entries must be submitted on the official contest entry form or a facsimile. Only one entry per person. Contest entries must be received no later than November 15 1994. Void where prohibited.
We'll award the prizes to the 20 most correct entries. In case of a tie, we'll award the prizes to the first 20 tie place entries selected by random draw.

OFFICIAL ENTRY FORM

LETS ROCK WITH BADROCK!

1. What is Badrock's real name?
a. Rob Liefeld b. Thomas John McCall c. Connor McCloud

2. Where is Badrock from?
a. Baltimore, MD b. New York City c. Nome, Alaska

3. How old is Badrock?
a. 16 years old b. 45 years old c. 2 million years old

4. What is Badrock made of?
a. Steel b. Day old cafeteria food c. Stone

5. What is the name of Badrock's restaurant?
a. McDonald's b. Badrock Cafe c. Louie's Hamburgers

Name_____ Age_____

Address_____

City_____ State_____ ZIP_____

PLEASE PRINT!

Phone_____

I mainly collect: a. Modern Age b. Silver Age c. Golden Age d. other

I buy the Overstreet Comic Book Monthly: a. at a comic shop b. from the newsstand c. by subscription d. other

MARVEL ACTION HOUR

Marvel Action Hour continues to forge ahead towards a fall premiere. Supervising Producer Ron Friedman promises more thrills, action, and Marvel mania, the likes of which have never been seen before. Says Friedman, "We're going to push the envelope in terms of the content of the story, the humor in the story, and the nature of the beast. We are trying to appeal not only to our given audience, which everybody knows and understands to be a certain age group of mostly males, but also to all ages of people who are sophisticated as well as naive in terms of stories and characters, their relationships, and the humor therein. Additionally, we are pushing the envelope of what formerly was standard operating procedure for animation for television."

According to Friedman, Marvel Action Hour has approached Keith Emerson of Emerson, Lake, and Palmer to do all the music, composing, and scoring for Iron Man. Music is just one of the ways that MAH will stretch the envelope. Friedman goes on to say, "We have interest from a lot of really major talent in music who want to get on board, since we announced our intentions to have our shows deliver MTV clips and songs. We are going to have videos coming out of this." Marvel Action Hour's Supervising Producer reveals that both the Thing and Johnny Storm, the Human Torch, will have MTV videos of rap songs entitled "It's Clobberin' Time!" and "Flame On!"

Marvel isn't going to stop at the world of rock and roll or rap, as Friedman explains MAH's use of classical music, "We are going to provide musical stimulation of all sorts, because Van Cliburn, perhaps the world's greatest interpreter of Rachmaninoff, is a guest star on an episode of Iron Man playing the music of Rachmaninoff, and we use it in an interesting way. It turns out that in one episode, Iron Man's Solar Batteries are depleted, and when the Mandarin learns that this is his weakness, he arranges for Iron Man to gradually lose his battery energy until he's powerless. Iron Man then uses a tape of Van Cliburn playing Rachmaninoff to tap into the sound energy in the music to recharge his batteries. So, it's a unique introduction of the world of classical music to the world of animation."

Ron Friedman, perhaps best known for his ground-breaking work in Transformers and GI Joe explains the differences between his earlier animation work and Marvel Action Hour, "Transformers and GI Joe were essentially teams. They were Team shows, as in the GI Joe Team versus the Cobra Team, or the Transformers Team versus the Decepticon Team. Teams have Captains and Lieutenants, and interesting Seargents and Yardbirds, that can go either way, good or bad. So that is the format out of which Transformers and GI Joe

continued on page 54

By Andrew Thomas Lee

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City of Glass, & Concrete

Concrete: Killer Smile #2 (Dark Horse) - Paul Chadwick, a cartoonist usually associated with thoughtful, lyrical, and insightful comics brings us Concrete… in an action/adventure vehicle? Chadwick, wanting a thematic change from his earlier work with this character, decided to put his experience as a movie storyboard artist to use and tell the saga of Larry Concrete's assistant. Seems he's captured by a serial killer, no less!. Fast-moving, well-paced, and exquisitely-drawn, this book is yet another example of why these guys are called "Legends".

Deathstroke The Hunted #0 (DC) - Framed for the murder of a United States senator, on the run from the FBI, CIA, and other agents of the Intelligence community "alphabet soup", Slade Wilson is cut off from his "support circle" and on the run from whoever is framing him and killing off his friends one by one. As his enemies close in, Deathstroke is running out of options and time. Marv Wolfman returns to top form with this title, writing in an incredibly Clancy-ish, Ludlumesque manner that has the reader ready asking for more. Wolfman and new artist Sergio Carriello really got my attention.

City of Glass (Avon) - Avon Books inaugurates their new Neon Lit line of graphic novels with this adaptation of Paul Auster's existential crime novel. Adapters Paul Carasik and David Mazzucchelli bring this book to wondrous life and fill its pictorial retelling with an amazing depth. The story revolves around a crime writer who is mistaken for a private detective (who shares the same name as Auster, the book's real author) and gets drawn into a web of lies and self-recrimination. Personally, I have high hopes for this book. It could be the beginning of a serious attempt at cross-marketing with mainstream audiences. Find it, buy it, and tell everyone you know who doesn't read comics about it.

Bone #14 (Cartoon Books) - The harvest is done, everything is stored for the fall, and Phoney and Smiley have to go back into town to work off a debt. Jeff Smith still delights with every issue of this title. There is nothing more I can say about this book that I or others have not said before. So, instead of being redundant, let me just say… Wow!

Madman Comics #3 (Dark Horse) - It is my personal opinion that Allred is one of this generation's masters of the comic book medium. The invitation he received to join the Legend imprint and the fact that established "Legends" seem eager for his company should demonstrates how impressive his talent is. This issue, a Hitchcockian murder mystery on the high seas, shows yet another stage in Allred's evolution as an artist and a storyteller. Peak-of-the-form boys and girls!

X-Force Annual #3 (Marvel) - The story in this book is an interesting look at a hero pretending to be a villain… and its penciler Mike Wieringo's first Marvel book. This artist, who has helped make The Flash such a great title recently, gives an artistic edge to what I feel is the single best-looking Marvel book to come out all summer. Fans are going to eat it up… and they're going to flip when they see his work on the new Rogue mini-series coming out later this year.

Cerebus #185 (Aardvark Vanaheim) - The text pieces which dominate the book didn't interest me at first and the comics section of the story seemed devoted entirely to an epic, wordless, fight between Cerebus and Grin. Recently though, I've gone back and reread those text pieces and was amazed to find that Dave Sim has been writing a neatly disguised dissertation on his own life and his attitudes about his creative work. For a man who has spoken often and loudly about the business end of his work, it is a joy to see him speak to his own feelings as an artist.

Don Simpson's Bizarre Heroes #3 (Fiasco Comics) - Some people want to do superheroes the way they remember them.

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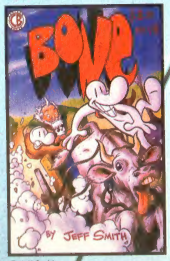

© Jeff Smith

© Mike Allred

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By Nick Wyche

Slightly serious (in a goofy kind of way), slightly goofy (in a serious kind of way), and out-and-out fun! Don Simpson, who created a vast number of superheroes in his Megaton Man book, brings this love of the superhero genre to his self-published work. Remember when superheroes were fun? Well, they are again…

Rick Veitch's Rarebit Fiends #1 (King Hell Press) - Former DC artist, Rick Veitch, re-enters the self-publishing foray with this new title. Dedicated to retelling his dreams, Veitch's "Rarebit Fiends" is a delightfully and sometimes disturbingly "trippy" book… and gives the reader a look in the minds of what could be a deeply disturbed individual. Fortunately, Veitch has an outlet for his dreams and we get some truly intriguing stories from it. The celebrity dreams are an added bonus. This issue, Dave Sim contributes an intriguing and lyrical fantasy. Grab your retailer by the shirt and demand this book…!

Grendel Tales Devils And Deaths #1 (Dark Horse) - Created by two Croatian artist, this Grendel story revolves around a Grendel, contaminated by radiation, who is trying to find an honorable way to die. Bukoic and Macan show us a community living under siege… as only two people who have actually experienced it can. (The two creators live fifty miles from the fighting in Bosnia.) A sub-plot involves the Grendel's younger brother who idolizes him and is entering the Corps. A truly gripping story by Bukoic and Macan provides what I think is one of the hottest artistic finds on 1994! ●

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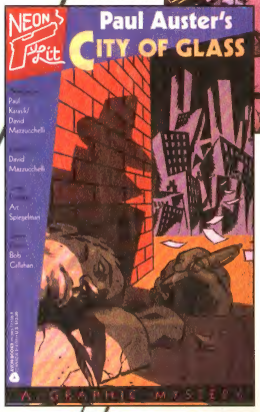

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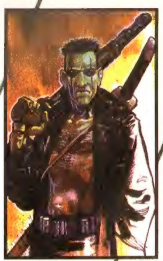
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Rob Liefeld & Roustabout Battle For Cels!

"Extreme Battle" Goes Beyond Books

Extreme Studios was forced to file a lawsuit against Roustabout Productions after a problem of ownership arose. The problems started when Roustabout Productions released statements to the press claiming that they owned the video tapes and animation cels to the 3 1/2-minute Youngblood animation promotional piece. In response to their claim, Rob Liefeld, president of Extreme, stated: "Extreme commissioned Roustabout to prepare two promotional videotapes based on my "Youngblood" characters. It was always our understanding that Extreme was purchasing the master tapes and cels. Extreme eventually paid Roustabout, its partners, employees, and vendors more than $80,000 to produce a total of 3-1/2 minutes of animation. Roustabout was paid handsomely for its work, but now it has refused to turn over any material. Extreme even took one of Roustabout's members as a salaried employee after he pleaded with me that the animation industry was punishing him for his move." When Roustabout refused to return the material, Extreme filed a lawsuit. Roustabout then offered to release possession of the materials if Extreme posted a bond in the amount of $1.5 million. Refusing to post the bond, Liefeld stated "They (Roustabout) are now claiming that they created animation cels that were produced by an overseas animation company that I paid for. Roustabout seems confused as to the rules of ownership of original artwork. They're claiming that they own the cels Extreme paid for depicting characters I created, when they didn't even produce the cels. I am confident that I will be vindicated and that the Court will conclude that Roustabout's accusations are totally specious and groundless."

© Mirage

Mike with Al Feldstein and Todd "I'm getting in the magazine" Hoffer.

The Turtles And Casey Jones "Get In Your Face" In October

This fall, get ready to experience the wacked-out world of Simon Bisley's and Kevin Eastman's **Casey Jones and Raphael**, as they blast their way through what Eastman calls "the longest gunfight in comic book history!". This new six issue full-color series will release in October and kicks off the newest series from Mirage Publishing that features a host of bad dudes, angry freaks and uzi-toting mutants. "I wanted to do something different with the Turtles," said Eastman, "but not focus on them directly. Casey's always been my favorite character and seemed like the perfect choice to express the anger and vigilante theme that shrouds the Turtles. He plays by a set of different rules and is more likely to 'compromise' his code and bust some chops than his mutant buddies - with the exception of Ralph of course." The first issue releases in October and features story and pencils by Eastman, with interior inks and colors by Simon Bisley.

Robotech to Start in September

Celebrating its 10-year anniversary, the popular animated series Robotech will begin publishing in September under the Academy Comics logo. The new books will pick up where the Eternity books left off and from there continue on a monthly basis. "We'll be using the same creative teams that Eternity used to ensure the quality that they made standard, and we'll be introducing awesome new talent," says Josh McCarthy, marketing director for Academy. "We're very pleased to have the talents of the Waltrip Brothers (on Sentinels), Bill Spangler and Wes Abbott (on Return to Macross), and the many others that have become favorites with the fans over the years." Academy Comics plans to increase fan

© Comico

By Mike Renegar

awareness by releasing a Robotech #0 issue and a promotion for a special rare action figure-flow contest that will cross over all the September titles.

Renegar's Required Reading

Elseworlds: The Golden Age (DC)
4-issue mini-series

Ah... the Golden Age, those were the good 'ol days. Or at least that what I thought till I read this Elseworld series. If you haven't figured it out yet, I enjoy reading about heroes in "gritty" and dark situations. I mean, call me crazy, but isn't that one of the reasons we call them heroes? Well anyway, this story looks at the "not so glamorous" life of some of the most celebrated heroes of the Golden Age against the back-drop of post W.W.II America. The story doesn't focus on just one character but on the lives of several other costume crusaders, so readers get a good feel for the times. This makes for an intense plotline that really develops into a great story. You'll have to read the series to really get the full effect, but I'm telling you now that the ending is kick'n'! Check it out!

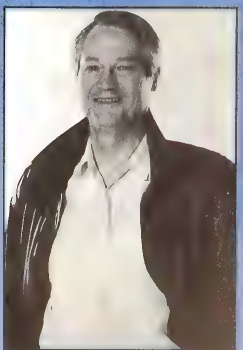
Zen: Intergalactic Ninja To Become Movie

Surge Entertainment, Inc. has just reached an agreement with Sceneries Entertainment to produce "Zen: Intergalactic Ninja- The Movie". Zen, star of Enity Comics' best selling independent comic book, will make his move to the silver screen in a live-action movie that will star filming later this year. Created in 1987 by Steve Stern and Dan Cote, Zen is about an space alien warrior on a mission to save earth. "Zen has developed into a cult classic with a loyal following in the comic book community. He is perfectly primed to blast on to the big screen and capture the hearts of movie goers everywhere" remarked Surge's president, Mark Freedman. The movie will be produced by Sceneries' Phillippe Diaz and directed by Brian Yuzna (Re-Antmator). "We're extremely excited about the Zen movie. With the involvement of Brian Yuzna, Philippe Diaz and Mark Freedman, we believe Zen will be the E.T. of the '90s," said Stern.

© DC

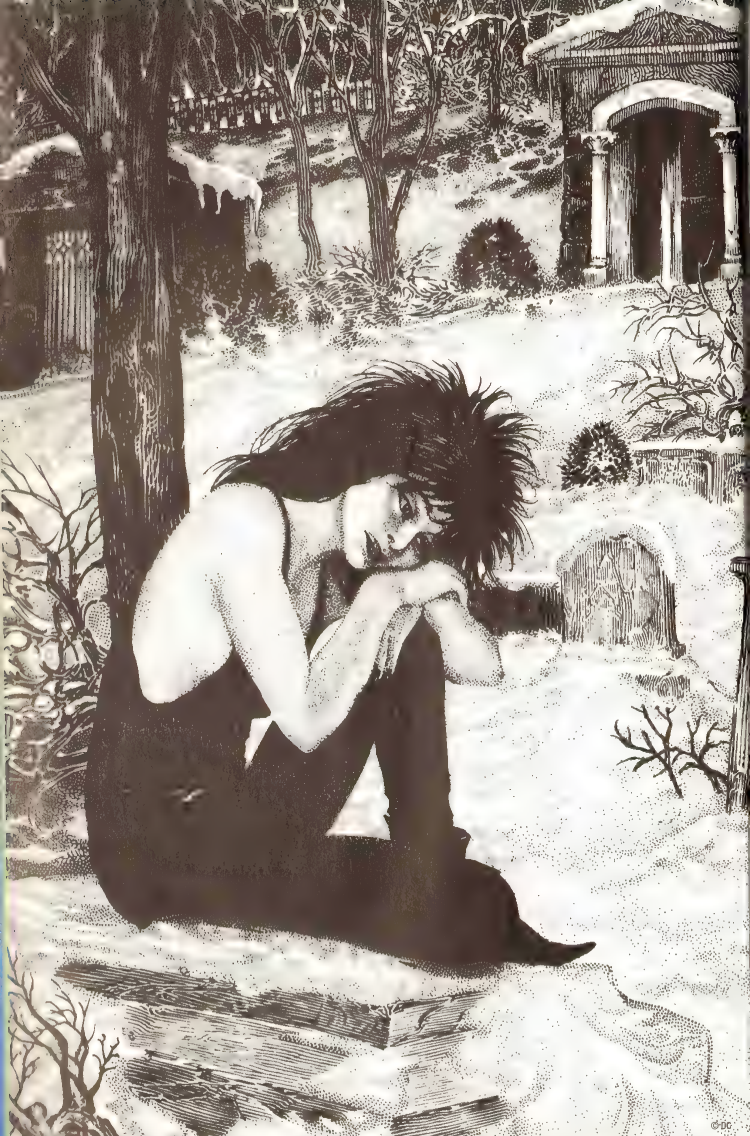
Roger Corman Goes Cosmic

The king of the "B Thriller", Roger Corman, plans to expand his media horizons by introducing a new line of comics labeled **Roger Corman's Cosmic Comics.** At the 1994 San Diego Comic Convention, the film legend introduced the creative team behind these new books and gave collectors and professionals a chance to learn more about this exciting new line of comics. As a result, many industry professionals expressed an interest in working with the new company. "We'll have no problem getting top notch creators lined up for these comics," commented Editor-in-Chief Robert Boyd. "Many creators have a real affection for Roger's work, and lots have their own favorite film to adapt." The first books from the new company will be Death Race 2020 and Bram Stoker's Burial Of The Rats. These flagship books are shipping in April 1995 to coincide with the film release of Bram Stoker's Burial Of The Rats and the video rerelease of the 1975 classic, Death Race 2000. ●



...with Leonard Nimoy at the ...go Con.

"Oh yeah, Todd, they'll know it's you!



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Chris Bachalo SHADES OF THE X GENERATION

By Travis Justice

Stepping to the forefront of the comic book marketplace is Chris Bachalo, an artist who has managed to find his place in comics' next generation... and with a style that many describe as esoteric. While others seem to achieve superstar status "instantaneously," Bachalo stayed on the sidelines, carefully honing his craft to near perfection. But now, with his upcoming stint on Marvel's *Generation X*, it appears that everything has finally started to go his way.

"M" & "Skin"

Marvel first approached Bachalo about the new project after his completion of *X-Men Unlimited* #1. He agreed to work on it, but had prior commitments that had to be completed before starting the new project. Marvel decided to wait on Bachalo and postponed the release of the series until all his obligations were met.

Scott Lobdell (current scribe of several X-titles) co-created Generation X with Chris. Scott hopes the artist's talent will bring a more realistic but "darker" feel to the title. This suited Chris just fine, since it is what he does best (having spent the last four years working on DC's Vertigo line). Bachalo's style has given the mutants a somewhat monstrous appearance that visually separates the new group from the pre-existing teams.

Generation X is made up of seven team members, two of which were created by Bachalo himself. One character (a female named "M") is the strong and beautiful type... and is envied by the others. Yet, they are unaware that there is a secret behind her good looks.

In contrast to the attractive M is Skin. A mutant with the power of total skin control, his abilities give him a gruesome appearance because his flesh hangs loosely on his body. Bachalo has also been given the opportunity to overhaul some classic characters (e.g. Banshee) in order to make them more "in tune" with the newer members of the group.

Sandman & Shade

Even though the current spotlight is shining brightly on the artist, Chris Bachalo wasn't always center stage. Early on, he worked for an advertising firm. Then he landed the art chores for DC's *Sandman* #12. His work on *Sandman* made such an impression with then-art director Richard Bruning and editor (and wife) Karen Berger that they decided to give Chris the penciling duties on *Shade the Changing Man*. It was his work on this title, now part of DC's Vertigo line, that set the ball rolling.

The opportunity to work on *Shade* gave Bachalo a chance to develop his own unique style. So much so, in fact, that his work has influenced newcomers and created what has become the "Vertigo look" that others have worked so hard to achieve. Bachalo is probably best known for his innovation in layout and page design. Panel borders often find themselves in unorthodox arrangements that tend to both disorient and fascinate readers... simultaneously!

Another accomplishment from Chris Bachalo's tenure on *Shade* was his contribution to character development. Working on the series with writer Peter Milligan brought out Bachalo's best as they literally gave life to

SO NOW IT'S COMING ON TEN AT NIGHT, AND I'M GETTING REALLY HUNGRY, WHICH MEANS DOES ANYTHING FOR MY MOOD...
...ALTHOUGH IN THIS CASE IT'D BE HARDER FOR MY MOOD TO GET ANY FURTHER DOWN. I'M TAGGING ALONG BEHIND LITTLE MISS SUNSHINE, AND A CREEPY LITTLE SACHET WHOSE IDEA OF FUN IS...
WELL, I WAS TOLD, ANYWAY. I MEAN, I DON'T KNOW IF IT'S TRUE...
I WAS TOLD HE USED TO CATCH KITTENS, AND PUT THEM IN GARBAGE CANS, THEN HE'D LIGHT FIRES UNDER THE CANS.
AND EVERY GIRL I'VE KNOWN THOUGHT HE WAS LIKE, PURE SEX IN BLUE JEANS. I MEAN, HOW CAN THEY LIKE A CREEP LIKE THAT?
NOBODY LIKES ME LIKE THAT.
AND WHAT THE HELL AM I DOING HERE?
18

© DC

Shade and the supporting cast. Each character had a distinct presence with even the most subtle of mannerisms remaining true to form, panel after panel and issue after issue.

Also enhancing Bachalo's pencils were talented inkers Rick Bryant and Mark Pennington. This look could never be emulated by the various guest artists who fill in from time to time, no matter how experienced they were. Out of his 50 issue run, Bachalo pencilled a total of 37 issues and painted nine covers.

Death: The High Cost of Living

This dedication, along with the debut of DC's Vertigo line, led to even more opportunities for the artist. *Death: The High Cost of Living* turned out to be one of Bachalo's best works to date. The three issue mini-series written by writer Neil Gaiman gave the determined artist exposure that really catapulted his career. It was one of the first new titles released under the Vertigo banner and proved to be extremely popular because of the creative team and the popularity of the main character -- Death!

Once again, Bachalo managed to capture the essence of the leading lady and the other players, weaving a web of intense drama with Gaiman. Then, of course, came the financial pluses of merchandising.

As DC promoted the Death mini-series, Bachalo's work received a great deal of attention. His rendering of the beautiful Death appeared on posters, t-shirts, watches, and even temporary tattoos. This popularity led to the release of a hard cover edition of the series which was soon followed by a trade paperback. Once again, exposure brought opportunity.

Generation X

Bachalo's only mainstream work at this point was the penciling of the second half of *The Incredible Hulk* #400. But, with the attention that was being given to his past achievements, other titles began to feel the touch of his style. He worked on big name books like *Ghost Rider Annual* #1 and *X-Men Unlimited* #1, both of which were very successful for Marvel. Not being one to forget his roots, Bachalo penciled *The Children's Crusade* #1, the prelude to the first ever Vertigo annual crossover event. But, he had not seen the last of Marvel by a long shot.

For anyone who had seen Bachalo's past work on *Ghost Rider*, it came as no surprise when the artist took on the penciling chores for *Ghost Rider 2099* . This was short lived, though, as the artist decided to focus his attention on *Generation X*. Along with *Ghost Rider 2099* went *Shade the Changing Man*, but not without an emotional farewell from Vertigo editor Karen Berger in the title's letter column. Bachalo's main following is primarily made up of Vertigo fans, but this may not hold true for long. The artist's fan base seems to be growing on a daily basis.

Having worked on everything from the mainstream to the bizarre, Chris Bachalo has more than once proved his talent as an artist in the comic book medium. During the course of his career he has managed to achieve all but superstar status, never losing an ounce of integrity along the way. Now, with Marvel's *Generation X* added to his list of credits, the future could not be any brighter. ●

Chris Bachalo Checklist

Batman: Legends of the Dark Knight #64 (DC, July 1994)
The Children's Crusade #1 (DC/Vertigo)
Death: The High Cost of Living #1-3 (DC/Vertigo)
Generation X #Preview (covers only) (Marvel, August 1994)
Generation X #1 (variant) (Marvel, due to Mail September 1994)
Ghost Rider 2099 #1 (Marvel)
Ghost Rider 2099 #1-5 (Marvel)
The Incredible Hulk #400 (part five only) (Marvel)
The Sandman #59 (DC/Vertigo)
Shade the Changing Man #1-9, 11-14, 15-20, 23-26, 33-35, 43-47 (covers only), 44, 45, 47, 49, and 50 (DC/Vertigo)
X-Men Unlimited #1 (Marvel)

YOU'RE COMING WITH ME!

BIG MISTAKE!
LETS SEE HOW YOU FUNCTION...
RIP!
...WITHOUT THESE!
KA BOOOM!

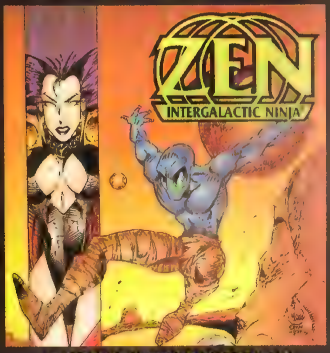
TIME TO PAY YOUR 'MASTER' A VISIT...

COMING FROM ENTITY!

JOE QUESADA COVER!

BY STERN, MACKENZIE & GO!

STARQUEST #5 BY MAUS & TIDWELL!



TIBERIA'S CURSE PAPERBACK!

COMICS ON THE CUTTING EDGE!

ENTITY COMICS

Cathy Christian

also known as VAMPIRELLA

Vampirella © Harris

If you've ever visited the Harris Comics' booth at a convention, you've, no doubt, cast a gaze or two at the beautiful Southern Californian in the guise of Vampirella. But within the sparse red costume is a highly-sought-after professional model that few in fandom get the opportunity to really know. As you read the following interview, you will note that where the costume ends a real person begins… a person named Cathy Christian… aka Vampirella!

How were you selected by Harris Comics to be their Vampirella?

I guess the selection process started in 1991 at the San Diego Con. They went looking for someone to be Vampirella at the various modeling agencies in Southern California.

By Gray W. Tracer

Believe it or not, certain parts of my anatomy have to be glued into the costume… to keep from exposing too much.

I generally change in the ladies room or show up already in costume. Sometimes if I'm already dressed and going to a convention, they want to know where my badge is.

without serious bodily damage (laughter). They usually feel so after they realize who I am… and that I'm very many people are going to walk the streets in a costume like this.

I've also had people come up to me and say if I was the artist or something… Yeah, right… Boys, I'm cold… I'm half naked… just let me get to the Harris booth, OK? Thanks."

Does your boss schedule permit much of a social life?
Well… I'm working on my degree in education part-time and I have a boyfriend.

Is it serious?
It's serious. He's an executive with another comic book company… We've known each other about a year, but we've only been dating for the last couple of months. It was just one of those things where we just totally clicked and yes, we are very serious.

Thanks for taking time to chat with Overstreet readers here at the San Diego Comic Convention.
It was my pleasure. Thank you for interviewing me in the person behind Vampirella. Tell everyone to drop by the Harris Comics booth and say hello! ●

San Diego Comic Con Scrapbook

Top Left: Jim Callahan, Carol Overstreet, Bob Overstreet, & Charles.
Top Right: Jimmy Palmiotti, Laurie Bradach, Joe Quesada of Event Comics.
Middle Left: 2nd Annual Great Golden Age Reunion (L to R) Sheldon Moldoff, Roy Thomas, CHAD, Julie Schwartz, Al Feldstein, (not pictured) Joe Kubert.
Middle Right: Wow... That Archie is some ladies man!
Bottom: "You want to know what I did to Spawn? Let me show you!"

Top Left: Marvel's Gary Gazzo receives a birthday gift from Overstreet. "My very own bunny! I will hug her and keep her and call her George!"
Top Right: Jim Callahan 'Gets A Grip' at the Overstreet Booth.
2nd Row Left: Things heat up at the Harris Comics booth!
2nd Row middle: My name is Jean Claude Van Damme... and I'm a Hyundai owner.
2nd Row Right: Bob Overstreet with "High End Market Report" columnist Joe Matmarino.
3rd Row Left: Everette Hartsoe with Razor.
3rd Row Middle: Overstreet Editor-In-Chief, Gary M. Carter, with "Betty & Veronica."
3rd Row Right: Gene Simmons from Kiss at the Marvel booth, singing for food.
Bottom Center: Full Moon "sets" the stage for their new comic line.

THE MASK

© Dark Horse

By J. Rossen

Hello, all! Welcome back to another edition of Flix & Pix , OCBM's brand-spanking new column that focuses on Hollywood as it pertains to the comic fan. Lots of stuff to get through this month, so let's get to it…

UN-MASKED

Jim Carrey's new action-comedy The Mask opened up to the tune of 23 million dollars in the last weekend of July, putting it in first place. Many industry insiders were expecting the film, based on the Dark Horse comic, to be a huge success after Carrey hit it big with Ace Ventura, Pet Detective. The film's grosses certainly drove their point home. Unfortunately, the movie fell short of some people's expectations, including mine.

Here's a run-down of the plot: A polite, sheepish fellow named Stanley Ipkiss discovers an ancient mask (purportedly the former property of Loki, the Greek god of mischief) which brings out the innermost desires and feelings of the wearer. When Stanley puts on the mask, he transforms into a live-action cartoon. Stanley soon learns that he can be anyone and try anything, thereby overcoming his geekish behavior. This is where Industrial Light and Magic's delightful special effects come in, without doubt the highlight of the film. The Mask turns balloons into tommy guns, pulls oversized mallets out of his pocket, and even displays some Plastic Man-like qualities. I can think of no better person than Carrey for the title role, with his facial contortions almost as difficult to swallow as the fx. It is most definitely the Mask sequences which are worth the price of admission.

When the film concentrates on Stanley The Regular Guy, however, the film borderlines on boredom. The scenes aren't terribly funny, and they take up a nicely sized chunk of the show. Entertaining the audience with the effects shots, and then letting them down when it reverts back to Stanley, loses some serious points in my grade book. I also found fault with the way the advertising agency in charge showcased quite a few of the highlights in the previews seen repeatedly by the moviegoers. If you've seen any commercials at all for The Mask, it will be hard to laugh at the same things twice (or more).

I found The Mask to fall between pure entertainment and routine filmmaking. If the special effects had been more plentiful and Stanley's scenes more amusing, I would recommend the film without doubt. As it stands, The Mask is just barely worth seeing, purely for eye candy. I have high hopes the inevitable sequel will take a lesson from the mistakes made the first time.

Until then, check out Jim Carrey in next year's Dumb And Dumber. Carrey will also be hard at work on Ace Ventura 2 in the not-too-distant future as well.

INDIANA JONES TO RIDE AGAIN

Harrison Ford has finally put an end to speculation concerning the possibility of another Indiana Jones film. Ford stated in a recent interview that a script was being dealt with and that he has reconsidered playing Jones again. Fans may recall that he vowed to hang up the whip and hat for good after 1989's block-buster Indiana Jones and the Last Crusade, in which he went in search of the Holy Grail. All three jones films continue to maintain their

respective places in the top twenty grossing films of all time, and Indy Four may follow in their successful footsteps. A release date is pending.

BAT-NEWS, PART 2

Coming after the news that Val Kilmer would replace Michael Keaton in the upcoming Batman Forever, it has finally been decided who will play Bruce Wayne's love interest. Nicole Kidman (Dead Calm, Far and Away) will portray Chase Meridian, a criminal psychologist obsessed with the Caped Crusader. The part was originally pegged for the 40-ish Rene Russo, until Keaton dropped out of the project. Look for Batman Forever next summer.

STATION BREAK

FX, a new cable station from Fox, was launched on June 1st in about 18 million homes. Their lineup of "TV favorites" is heavy on the superheroes. You can catch Wonder Woman, Batman, and The Greatest American Hero every day. Due to lack of material, The Green Hornet will air every weekend. (It was canceled after only 26 episodes.) If you need [illegible] then the Incredible Hulk [illegible] the Sci Fi Channel.

For those [illegible] to TV translations, check out the new season of Lois & Clark in September. This crop of episodes promises to have more action-adventure elements than last season. (As you may recall, Superman was barely in any of the shows aired previously.) The Marvel Action Hour will begin its first season in the fall as well. Each show will consist of one Fantastic Four and one Iron Man episode. It's syndicated, so check out your local listings.

Finally, an animated Spider-Man show will begin airing the fall, no doubt due in part to Fox's enormously successful X-Men series. Look for a Spider-line of toys in stores soon, in hopes of capturing sales from fans of the toon.

SHORT SHOTS

Adam West, who played Batman on the 60's TV incarnation, has written a book detailing his experiences on the show. Entitled Back to the Batcave, and with assists from Jeff Rovin, the book hits the streets in September... Dark Forces, a new Star Wars computer game in the Wolfenstein 3D vein, will be released later this year. Look for the Super Nintendo treatment of Return of the Jedi in the near future as well... Macaulay Culkin has the title role in Richie Rich, already filming. In other Harvey-related news, Christina Ricci (Wednesday in the Addams Family films) stars in Casper, The Friendly Ghost... The third book in Kevin J. Anderson's Star Wars Jedi Academy Trilogy, Champions of the Force, should be out in stores around October. Don't miss it... The Death And Return of Superman arrives in video-game form in the fall... TV's newest Superman, Dean Cain, shows up to test his skills on the next season of American Gladiators....

Next Issue: More news and updates about your favorite film heroes... till then!

London Night Studios

Slicing their way to the head of the pack!

In May of 1994, a new femme fatale slashed her way into the comic industry... enter ***Razor!*** With the talents of such artists as Jim O'Barr, Tim Vigil, Jim Balent, and Joe Linsner creating the covers, Razor has become one of the more popular books in the independent press arena in just two and a half years. Some industry insiders have suggested that Razor has attained the status of "major mover and shaker" in independent market.

But London Night Studios plans an even bolder move for 1995: beginning with **Razor: Burn,** London Night plans to go full color and give readers a different vision of the "Razor Universe".

I'm taking Razor back to the edge-of-your-seat ultra violence of the early issues. Only this time around, the artwork is kickin' ass... and it's full color!" claims Razor creator Everette Hartsoe.

In this book, Nicole (Razor) Mitchell slices her way to Queen City to stop her pyro-maniacal sister, Stryke! Other events in the story are a closely guarded secret until its scheduled release in December. Razor creator Everette Hartsoe returns to the regular series and hot newcomer Mike Taylor handles the inking chores.

February marks the debut of **Poizon: Lost Child**. It's the story of how a teenage girl handles the difficulties of being spawned by a human mother and... a demonic father! "*Lost Child* is going to explore the shadowed side of mankind" remarked the artist, Eric Johns. "I'll be able to take London Night's new dark attitude and give this character the depth deserving of a Hartsoe creation." Featuring artwork by Eric Johns, inks by Tim Tyler (*Faust, Bloodreign*), and script by Shannon Morgan Kirby and Everette Hartsoe, this book looks to be the next big London Night project for 1995.

Not only will London Night be producing books in the near future, but they will also be developing new multi-media products for their comic line. Couch potatoes can enjoy Razor right in their own homes as she slashes her way to even more fame via video games and other licensed products. There is even talk of a possible "big screen" appearance of Razor.

With all of the changes that London Night will be making in 1995, the company plans to keep increasing national awareness of its products while maintaining high quality production. Larry Stick (inker, background) plans to encourage this evolution into the full color market.

Larry added one final thought: "I feel our dedication to quality comics really shows in the new full color books. Our entire creative staff is giving the project 100%... to ensure the end product is the best it can be."

In these days of comic book publishers on every block, London Nights looks like it will slice its way to the head of the pack! ●

Larry Stick (inker, background) with Everette Hartsoe

Everette Hartsoe

Eric Johns with Razor

Indy PRESS PRO-FILE

Creating The New Starman!

James Robinson

as interviewed by Nick Wyche

How did you get involved with revamping a Golden Age character?

I always thought it would be a challenge to take a character that was not "hot" and do something cool to change that character. I had offers for Starman prior to the Zero Hour. Starman was made part of the Zero Hour retroactively, but it was actually in development since the beginning. I became interested in Starman and thought it would be a challenge to do the new Starman, the son of Ted Knight.

What about Starman attracted you to the character?

I liked the character because it's a name that has a history within the DC universe and yet there is no history. It is this blank slate. Most people know the character, and yet they know nothing about him. There were a few references to him, as he appeared in the old Star Squadron, but that was in a team book where no one hero shone too brightly. The Starman books that came out later had nothing to link them to the past and nothing that really connected one character to the next. My challenge was to create a skewed link between the characters.

Will the new Starman title have any link to the *Golden Age* Elseworld series you worked on at the first of this year?

Well, since the book was an Elseworld story (although when it was written originally… it wasn't), it may be hard to tie in to the new storyline. As far as I'm concerned, the stuff that directly affects Ted Knight (the atom bomb experience and the guilt and feelings that he has from that incident) will resurface at one point or another.

Starman is basically devastated at the beginning of *Golden Age* and still very shaky at the end. Even though they took place in an Elseworld's book, will these events play a role in the new storyline?

Yes, they will. Readers will begin to understand Ted's feelings and fears. In creating the new Starman, I wanted to do a character that had potential. I would then take advantage of that potential to express larger-than-life, dynamic elements with a slightly surreal, slightly dark "noire" feel to it.

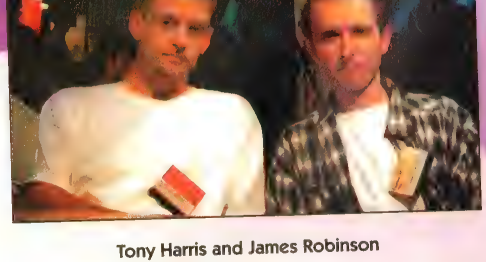
One of the things that impressed me about the Golden Age Starman books by Jack Burnley and also by Mort Meskin is that they take place at night. I feel that Starman (as a character) is a beacon of light in the darkness. That idea just works better at night. That's really when Starman's adventures take place, between dusk and dawn. So the book will have a far more dark and moody feel than any prior Starman book.

Will your stories tell us about the city that is the setting for Starman?

Quite a bit! One of the things that I've always enjoyed in the DC Universe is the way they describe the cities. Gotham, Metropolis, Coast City (which was destroyed recently) are all sort of veiled parallels with real cities and yet they have their own identity. So I've created Opal City. I hope to give it a real identity of its own, in terms of its shape and feel and the kind of architecture used in the city.

The other thing I should mention is that, through a unique device (using one of the characters who will be a recurring figure), we will be chronicling the past of Opal City. Instead of doing fill-in stories that are rushed together, I'll be getting my friends to do special issues which will focus on Opal City at some point in its past.

For instance, one of two issues will be a Victorian Shade adventure with Teddy Christianson. Hopefully, readers will get a little bit more of a feel of the history of Opal City.



Tony Harris and James Robinson

Who is the Shade?

He's an old Flash villain with "shade powers". He can summon monsters out of the shadows, which is the coolest power. He looks like a Victorian gentleman about town, with his own sense of morality. Within Opal City, he doesn't usually commit crimes (he's tried to put that behind him), but that wouldn't stop him from committing a crime in Metropolis. Opal City is also his oasis almost. He fits sort of a moral character that I've based on a little of Jonathan Pryce and a little bit of Tim Curry and a lot of Charles Dickens. Hopefully he will be a charming addition to the past.

Will the Shade be a recurring character?

Yes, he'll be in "the present". Crime has sort of cleared clear of Opal City and Shade is one of the mysterious reasons why it is so crime free. It's a mystery that will need to be answered.

Jackalp Hunter was the last true protector of Opal City. He's gone now and there has been a void there ever since. Jack has now filled that void. One of the things you will see in the first four issues is how Jack is a natural hero. He would like to deny that, but it's just something that is within him. His father always saw this, and feels that Jack is the best man for the job.

In issue five, Jack and David are in a sort of dream world, basically in the Opal City grave yard, and they are discussing how they feel about each other. The confrontation will include some fighting, some talking, and a lot of story. Another neat thing is that the whole issue will be in black and white. The one color element in the book will be David's green and red costume. We're trying to keep the book fresh and interesting.

Jack thinks he's a young hip guy, but he's not as young as people think. He is very much rooted in the past. His whole life is collecting, dealing and selling, and buying collectibles, that's all he really wants to do. My wife and I collect things so I can get the feel of it. I'm always interested in old things, so that is sort of reflected in Jack.

What books do you like?

Sandman, *Hellboy*, and *Madman* are wonderful! They are books that I couldn't do even if I had a gun to my head. I'm sure the only person that can do *Hellboy* is Mignola, the only person that can do *Madman* is Allred, and the only person that could do *Sandman* is Neil Gaiman. What I'd like *Starman* to be is a book that only I could do.

How did the look for this character come about?

I had this idea of just the jacket being his costume, but he will always have some sort of leggings and what ever he is wearing underneath. The outfit and the staff were my contribution to the character, and then Tony's idea was the goggles. I wasn't sure about it at first, but I genuinely think they make the character. He just looks so peculiar with those goggles on his head. They add the edge, and if you think about how bright the cosmic device must be, it fits right in. The other thing that he added was the whole Zodiac motif to the back of the jacket. Starman also paints.

I hope over twelve issues, everything will fall into place and readers will want to keep tuning in. I'd like to retroactively make Ted Knight a character of worth within the DC universe. He actually was one of the first characters to be chosen for Silver Age revival in *The Brave and the Bold*, but nobody has really picked up on him and I'd like his past to begin to matter.

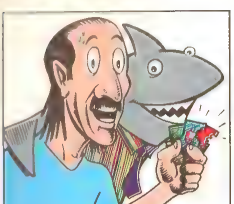
Do you have any plans to bring in some more of the Golden Age characters that you were using in the *Golden Age* mini-series?

A lot of them are the product of other editors, so I don't know for now. We'll see. I do know that at some point, one of the characters that will be becoming involved in the project down the line is the Black Condor. Another character readers will see is the Blue Alien. No one has seen the Blue Alien for about 15 years, and he will be coming back. At the same time I hope to keep that quirky surreal dark edge to everything, so that it doesn't just become a "guest star-laden crossover-riddled book"

Thanks for taking time to talk with Overstreet readers.

No problem, it was great. ●

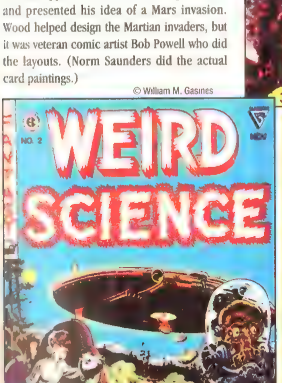
© DC



Youngblood, Cheesecake, & Kirby

In Space No One Can Hear You Scream...

In October, the Topps Company will debut the new Aliens/Predator Universe card set. This 90-card series is jam-packed with artwork from Dark Horse Comics, a New Visions subset featuring Jim Valentino, Adam Hughes, Estaban Moroto and more, plus a 15-card subset. Denis Beauvais illustrates a tale of colonial marines sent on a rescue mission of experimenting scientists. Care to guess who's waiting for them? The Mars Attacks Archives is more significant to comic readers than one might realize. The cover to EC's Weird Science #16 by Wally Wood was instrumental in the creation of the classic series. Co-creator Len Brown clipped the cover into trading card size and presented his idea of a Mars invasion. Wood helped design the Martian invaders, but it was veteran comic artist Bob Powell who did the layouts. (Norm Saunders did the actual card paintings.)

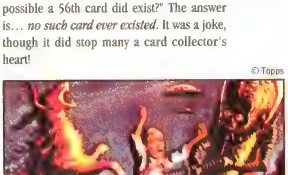


© William M. Gaines

Mars Attacks #56?

Back in 1977, The Comic Book Price Guide #7 ran an ad seeking the "rare 56th Mars Attacks card." This set off a powder keg of rumor and speculation in the card community. "The story concluded with checklist card #55, but is it possible a 56th card did exist?" The answer is... *no such card ever existed.* It was a joke, though it did stop many a card collector's heart!

© Topps



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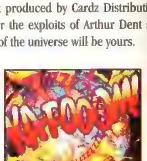
© Robert M. Overstreet

Aliens-2, Earth-0

One of the best selling sci-fi series ever made, The Hitchhiker's Guide to the Galaxy, will be a 100-card set produced by Cardz Distribution. In September the exploits of Arthur Dent and the oddities of the universe will be yours.



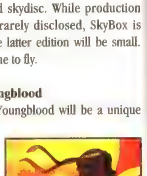
© Cardz

Look, Up In The SkyBox...

Two versions of Skybox's Superman: Man of Steel will be available in October. They each comprise 90 oversize cards to a set (same format as Sandman). The Collector's Edition will feature metallic ink borders and six spectra chase cards. The Premium Edition will sport foil embossed borders, four "Forged in Steel" foil-etched chase cards and a randomly inserted skydisc. While production numbers are rarely disclosed, SkyBox is hinting that the latter edition will be small. Watch either one to fly.

Liefeld's Youngblood

Rob Liefeld's Youngblood will be a unique 90-card edition, also from SkyBox. The breakdown is as follows; 81 cards with new artwork, eight animation cels,



© Rob Liefeld

By Max Gottfried

© Rob Liefeld

and one checklist. The bonus cards include seven multi-image combat cards - more commonly known as flicker or "wiggle" cards. A skydisc of Badrock will be randomly inserted. On the drawing board is a second collection of painted Vertigo cards. No details yet, but the character Death will be, let's say it together, a randomly inserted skydisc.

Make That Cheesecake To Go

In the 1940's an aspiring actress left Tennessee for New York only to become a photographer's model. Betty Page has since attained a cult status and has been the subject of articles, a forthcoming book, and numerous card sets. It took a former model-turned-glamour-photographer to truly capture her on film. 21st Century Archives has selected Bunny Yeager's Betty Page for their newest 50-card series. The vast quantity and quality of these images will delight the glamour girl aficionado.

© 21st Century Archives

© MEG

Long Live "King" Kirby

Also from 21st Century Archives: Jack Kirby was truly the most prolific comic artist of all time. Who else could command two card sets in the same month. A Comic Art Tribute to Jack Kirby will be offered in 50-card sets or by the pack. Jack's widow, Roz, has permitted 21st Century Archives access to a huge folio of work never before seen. Greg Theakston has chronicled this 50-year career on the card backs. Five DiamondChrome cards will be inked and painted by five of today's top comic artists. Don't be surprised to see a second edition due to the sheer volume of quality work. Kirby's legacy lives on and we are the beneficiaries.

The "King" And I

Animation house Ruby-Spears has a small cache of artwork by the late Jack Kirby. Comic Images will be presenting Jack Kirby-The Unpublished Archives, a collection of all new work, in a 90-card set. Some of the undeveloped animated characters feature the likes of Scanner, Gargoids, Roxie Raiders and many more. Look for six chromium chase cards and a randomly inserted Gold Signature card available in October.

50 Fabulous Years of Torchy

This set features Bill Ward's most famous and sexy creation, Torchy. The series to be released in November is made up of 90 cards and showcase full color images of Torchy with Ward's ever present gag line on the front. The six special cards are of the OmniChrome process which features a pearlescence quality rather than a reflective one.

Phantom and Flash Gordon Go Marvel

The King Features action characters Mandrake the Magician, Prince Valiant, Flash Gordon, and The Phantom will get the card treatment in '95 to coincide with their respective Marvel Comics releases.

Collector Tips: Mixed Marvel Reviews

Through an unscientific survey, Fleer's Marvel Universe is being received by collectors with caution, while the 140-card Marvel Masterpieces by the brothers Hildebrandt, due in October, is highly anticipated. The set will be fully painted and contain140-card Gold Foil Signature set by the artists. Fleer will include one gold foil signature card in every pack of Marvel Masterpieces.With full painted-images, gold foil-stamping, and a price more affordable than Marvel Flair, these cards will be white hot!

WOMEN not BABES

Trina Robbins, Pauline Weiss, and Jim Shooter Discuss Glory.

By definition, Defiant's upcoming Glory title may include a female superhero finally done right. And contrary to the standard four-color wisdom, they've chosen to focus on possibly the most unpretentious of characters in order to do it.

Pauline Weiss, editor of the upcoming Glory series, explained. "She was an ordinary, American woman. Nothing extraordinary had happened in her life. She was married, she had children, she had grandchildren. Then something very, very extraordinary happened to her."

"Extraordinary" doesn't even begin to describe it. Glory's heroine, Louise Johnson, got her start as one of the title characters in Warriors of Plasm, Defiant's flagship series. "Mrs. J.," as Louise is affectionately known, was just another nice, unassuming New Jersey wife and grandmother until she and 9,999 other Earth people were wrenched from their homes and genetically mutated by Lorca, then the Supreme Acquisitor of the planet Plasm. On Plasm, everything from cars to houses is organic - alive - and Plasm stays that way by "mulching" and "recycling" its citizens in order to feed and maintain the planet's ecosystem. Lorca hoped to turn his Earth captives into a super-powered army that would help him overthrow Plasm's corrupt, bloodthirsty government. But only five Earth people survived, including the now super-strong Mrs. J. Since her transformation, she's been reconciling her morality, values, and emotional strength with her physical super-powers. In Mrs. J's own words, "How do you go back to being Grandma when you can bench-press a Buick?"

Jim Shooter, President, CEO, and Editor-In-Chief of Defiant added, "One of the themes in the Defiant Universe is about ordinary people confronted with extraordinary adversity, who then rise to meet the challenge. What if an ordinary person, who has never been challenged but who has that heroic soul inside them, faces that challenge? I thought about my mother and my grandmothers, who were incredibly strong, incredibly capable people, and I thought, 'There's a character for ya! My grandma Shooter with superpowers! She'd be tough!' That's never done. Superheroes always tend to be scientists who get splashed with chemicals, or super-jocks who get injected with something."

Jim continued "It's the typical stuff that's on the stands now. Guys with giant, super steroid freak muscles and [what we call] nose-cone babes. So… let's do a grandma! Running a little counter to the trend has always served me well in the past. Actually, I've never really cared that much what the trend was. I care about telling a good story, and this is a good one. I think it's gonna rock."

"I'm also glad it's being edited by a woman… and written by a woman. I think what's been done so far is wonderful and in the right hands. I started to write Glory #0 myself, and Pauline said, 'OK, just get out of the way and let me handle this one.' And she did and the result was great!."

"The zero issue is partly written by Jim Shooter," Pauline interjected, "but it's mostly written by me. The first issue, I understand, was co-plotted by our former editorial director, Deborah Purcell, so several women have been involved with Glory (along Jim and writer Linda Yellin) from its very beginning. But I think, in Trina, we're finding the correct, unique perspective that we need to add to this."

Trina Robbins, in her words, has been "drawing comics since we used to chisel them out of stone way back in 1966." During our discussion, Pauline posed, "My perspective on Glory is, how does (her status as a Warrior of Plasm) affect a normal, older, American woman's life?" Trina was quick to respond. "Of course, her life is totally turned topsy-turvy! It also shakes up a lot of the things she was brought up to believe. I've got her, not as a fanatic, but a believing, practicing Catholic at the start. It shakes up her faith, because the things that she sees on Plasm are definitely not in her 'Catechism.' It also shakes up her marital situation… by the third issue that I do, she and her husband even have a trial separation. ('To tell you the honest truth,' Trina later added, 'I think that her husband is a pain in the neck! To have any interesting adventures we have to get rid of him.') But first I get her back to Plasm."

Why not keep Mrs. Johnson at home, as she is at the end of the zero issue? "I wanted to do my story about her on Plasm," Trina admitted.

By Bruce G. Costa

HERE COMES TROUBLE!
GLORY--DISABLE THE SECOND PLAKTRON!
I CAN ONLY IMAGINE!
I'LL SEE AND RAISE...
IT'S BRAIN, SHOULD BE HERE.
AND IF I'VE POUNDED ON IT A GOOD DEAL HARD.
THERE! NOW YOU'RE READY!

Enlightened Fist

ADAM POLLINA

on his Charlemagne art for the cover of this month's Overstreet:

"In the art I did for the cover of Overstreet's Comic Book Monthly #18, I was working to depict Charles 'Charlemagne' Smith on an epic scale… and in the grand tradition of Frank Frazetta and Boris Vallejo. The composition portrays Charlemagne as the symbol of truth and courage. He is the solitary hero standing up for and protecting the innocent and the helpless. He is, to quote Raymond Chandler, 'the lone knight that walks these mean streets unafraid.'

Along with his strength, I also wanted to show Charlemagne's vulnerability. It is a classically simple formula for drama… the scales tip back and forth between good and evil, as Charlemagne, one pure and good individual, defies seemingly insurmountable odds. Even from his youth (as we saw in Charlemagne #1), Charles Smith had always faced great obstacles and hardships… his determination and perseverance is his way of overcoming these to achieve his goals. That's the way I want to approach my life, so I can't help but identify with the character of Charlemagne."

"I wanted to do my take, and my take is very woman-oriented, very feminist-oriented. I get her back there with Sueraceen, and they have an adventure. It's coming back to earth from this… very drained… that she discovers her husband is leaving her. Then, she's immediately thrust into a whole series of very, very real-earth problems… such as the problem of mad fanatics going around killing abortion doctors. I want to have a gay basher who accidentally kills one of his victims. Enough things happen on this earth to keep her busy."

I couldn't help but notice the marvelously broad view that these creators had of their character, rather than railroading her into more typical comic book roles. Pauline felt that there was no other way to deal with the subject and posed this thematic question: "If you, as a moral individual, had power, and you saw things around you that were wrong… would you use what you know, plus your tremendous power to fix it? I think Glory would."

"For instance," Trina added, "as a Catholic, she doesn't personally believe in abortion. But she also knows it's wrong to kill doctors that perform them."

"She also doesn't believe in violence. She's got a lot of problems with hitting stuff," Pauline added.

Trina continued, "She does have very strong morals. She is a mother. But the funny thing is, I see her as very naive. She's got strong moral convictions, and a lot of common sense… knowledge gained by bringing up a family. But in the 'ways of the world' she's very naive, because she's lived a quiet life in New Jersey. For instance, when she does actually meet her first homosexual, she doesn't know what to expect. She expects what she's read in the media and is amazed to discover a whole new viewpoint. She also finds out that several of the people she knew all along were lesbians and gays, but she never knew it."

"Is there something that you think you can accomplish with Glory," I asked, "that isn't currently being addressed in the comics industry as a whole?"

I thought Trina was going to jump through the phone at me. "God, yes! To start with, no one else has a 55-year-old-grandmother-super-heroine. Plus the super-heroine books that are written by women can be counted on the fingers of one hand. The ones that are done from a feminist perspective can be counted on half of the fingers of that hand. As far as I'm concerned, this is the book that women are going to be interested in."

"So how will you reach women with these books?" I pondered.

Trina answered "To start with, you have to do them! There's always been this vicious cycle, a Catch-22, where the industry says 'We can't do comics for women and girls because women and girls don't read comics.' But, of course, if you don't have comics for them to read, they're not going to be able to read them, are they? That's been what's going on. Of course they're not going to be going into comic shops if there's nothing there but row upon row of overly muscled guys with thick necks and tiny heads. On the other hand, if there are comics with women - not 'babes' - but real women that they can relate to… they'll go in, and they'll buy them!"

Pauline agreed, "and surely we can do this without the 'talkiness' of some of the books I have seen. The nice thing about this medium is that it's a graphic medium. We can satisfy the requirement of the graphic medium for action and for big visuals. At the same time, we're offering a very good, mature story."

Look out fandom… it looks like some of the women in the industry are truly bound for… Glory! ●

GLORY
#0
Continues...
HOY! I AM TRULY BLESSED!
COUNTLESS ZOMS FALL AT MY FEET! THEIR DEATH-CRIES RING IN MY EARS! THE SCENT OF HOT GORE SURROUNDS ME!
AND, PRAISE THE ORO, SKULLLURK HAS FLED! TO MY DELIGHT, THE CARNAGE CAN CONTINUE!
LOOK AT SUERACEEN! IT DOESN'T MATTER TO HER THAT WE'RE SAVING COUNTLESS LIVES...
SHE ONLY LIVES FOR BATTLE!
BUT WHY DID I COME BACK HERE? WHAT DO I LIVE FOR?
I TOLD PAUL I WAS HERE TO HELP SAVE AND PRESERVE LIVES!
ALL LIFE IS PRECIOUS-- MY OWN INCLUDED!
IF I WANT TO PRESERVE IT, I NEED TO GET BACK TO IT!
SUERACEEN, YOU HAVE THIS SITUATION WELL UNDER CONTROL.
I'M LEAVING NOW. I HAVE SOMETHING MORE IMPORTANT TO DO.
WHAT COULD BE MORE IMPORTANT THAN CAPTURING SKULLLURK AND THE THRILL OF COMBAT?
LIVING MY LIFE, SUERACEEN. WHEN LIFE STOPS BEING IMPORTANT... YOU MIGHT AS WELL BE A ZOM!
HAH. I THOUGHT YOU A WARRIOR, BUT YOU'RE AS WEAK AS A NEWBORN ZOM. THAT'S SO.
GO THEN! YOU LEAVE THAT MUCH MORE CONQUEST FOR ME!
I KNEW THAT WOULD MAKE YOU HAPPY, SUERACEEN. WE ALL HAVE TO DO WHAT WE HAVE TO DO.
ME. I'VE GOT TO GET MY PRIORITIES STRAIGHT, AND WHAT I HAVE TO DO, RIGHT NOW...

...IS ATTEND TO MY MARRIAGE!
PAUL, ARE YOU HOME?
NO. THE CAR'S GONE... HE'S GONE...
NO. NO. PLEASE, NO.
EVERYTHING I'VE DONE, ALL THE LIVES I SAVED, EVERYTHING THAT'S HAPPENED IN THE LAST YEAR...
...WILL MEAN NOTHING...
...IF PAUL HAS LEFT ME.
LOUISE? LOUISE, YOU CAME HOME!
PAUL! OH, DARLING, I SURE DID!
I WAS S-SO SCARED!
YOU-- YOU SAID IF I LEFT THAT YOU WOULDN'T BE HERE WHEN I GOT BACK...
WELL, I GOT TO THINKING ABOUT WHAT YOU SAID ABOUT KOREA, DOING MY DUTY THERE WAS IMPORTANT, EVEN THOUGH IT TOOK ME AWAY FROM YOU.
NOW, I DON'T KNOW ABOUT THIS... ORS OF PLASM OR ANYTHING LIKE THAT, BUT WE'VE BEEN MARRIED FOR 32 YEARS, AND ONE THING I KNOW ABOUT YOU...
...YOU DON'T LIE, LOUISE. I REALIZED WHATEVER IT WAS YOU'RE DOING HAD TO BE REALLY SERIOUS FOR YOU TO TAKE OFF LIKE THAT.
AND THEN, I UNDERSTOOD YOU'D ALWAYS COME BACK TO ME. AND I KNOW YOU LOVE ME.
I COULD BE CALLED BACK AT ANY TIME, PAUL. YOU SHOULD KNOW THAT.
WE'LL JUST HAVE TO FIGURE OUT A WAY TO DEAL WITH IT, I GUESS! SAY, ARE YOU HUNGRY?
AM I? I CAN'T WAIT TO SEE MY KITCHEN! COOKING DINNER BEATS DISABLING A FLAKTRON ANY DAY!
WHAT?
I'LL EXPLAIN EVERYTHING, DEAR...
THE END

CBM FYI

Transforming Sludge

It's amazing how interviews get started. Take this one with Steve Gerber, he of Man-Thing, Howard The Duck and, now, Sludge fame. I was coursing around the comic forum on CompuServe, where I happened to notice a note by Mr. Gerber asking what we forumites thought of his gooey creation.

My main complaint was while I enjoyed the side characters a lot, I had a problem with Sludge in particular. It seemed to me that all the former NYPD Detective, now two tons of blueblack goo, ever really wanted to do was die.

Gerber sounded little on the defensive for a moment. Couldn't blame him much as I can be a royal pain in the-ears- when I want to be. Then he told me that he did have plans for the walking oil slick, and he'd be willing to reveal them to me as part of an Overstreet interview.

An offer like that was too good to refuse. Fortunately, our enlightened editor was in total concurrence. Next thing I know, Mr. Gerber e-mailed the scripts from Sludge #9-11 and Sludge: Red Xmas, the special December issue. Guess what folks- Steve wasn't kidding.

The fundamentals for the next four issues? Sludge will find out that he does have something more to live for... a cure! By the time you get to Red Xmas, his whole attitude will be altered.

Of course, there's still plenty of intriguing new side characters coming into the comic. They go by very "Gerber-esque" names such as Vinaigrette, Organism 0.9B, The Bash Brothers (and their mother, Birdie), Dr. Lalama, and NYPD officer Lucio Perez (who is based on a fellow CompuServe forumite of the same name).

But let Gerber tell you about in his own words:

Were you part of the original Ultraverse Team? And if so, was Sludge one of the first planned characters?

Yes, and Sludge was among the characters that came out of the first Ultraverse writers' conference in Scottsdale, Arizona. It wasn't an idea I bought to the conference, though. It literally came to me one night out of nowhere.

Was Sludge a Man-Thing kind of thought?

No, not at all. In fact, had Sludge's creation been a conscious process, I probably would have avoided writing another monster series as assiduously as I would another "serious animal" type comic... if only to spare myself the inevitable comparisons to earlier work. And, of course, because repeating the same tricks over and over is unbelievably boring.

How long did you do Man-Thing?

I did Man-Thing for 37 issues.

So, the comparisons to Sludge are completely unintentional.

Completely. We were in a late-night session on the third or fourth day of the conference. As I recall, we were talking about a character who became the Night Man villain Mangle. I wandered out of the conference room for a smoke. So there I was, standing on this walkway at 10:00 at night in the warm, dry Arizona air, gazing empty-headed at a cactus or something, and the entire idea for Sludge, including the name, just popped into my head. I guess it had been percolating somewhere in the back brain and just took that opportunity to spew forth.

Was myth the source for the alligator and Lord Pumpkin?

I've done some reading about myth, but as it happens, I didn't create either the alligator in Sludge #4 or Lord Pumpkin. Lord Pumpkin was created by Dan Danko. That character also came out of the Scottsdale conference. Pumpkin won't be appearing in Sludge after #9. Dan wants to do other things with the character, and I've always felt that any character should be handled by as few writers as possible - preferably just one. Also, it's a better situation when the writer is the creator. So Dan will be taking Pumpkin elsewhere. I'm pleased, though, that we were able to give him an interesting launch in Sludge.

Continued on page 60

By Steve Fritz

ULTRAVERSE
LORD PUMPKIN
MALIBU COMICS
#0

SPIDER-MAN or SPIDER-CLONE

The comic event of the year may well be the return of the Spider-Man clone. Since making his first, shadowy reappearance several months ago, the clone has been popping up with increasing frequency. Now it is widely reported in the fan press that the clone will soon take over two of the four currently published Spider-Man titles. Yet, the most tantalizing question remains: Which one is the clone? Is it possible that the Spider-Man who has starred in almost 700 various issues over a 19- year period is really a clone? That storyline would be a bold move - but Marvel has made bold moves in the past ... remember Cable?

Meanwhile, panic has set in amongst collectors to obtain the clone's first, (and until just recently, only) appearance in Amazing Spider-Man #149. Prices as high as $150 are being reported, with issues #148 and #150 hitting the $75 mark. At these prices, parts of the clone storyline (Amazing Spider-Man #142 - #151), are beyond the reach of many collectors. Since knowledge of the earlier clone storyline should aid fans in their appreciation of the present story, let's take a look at key events leading up to and surrounding the origin of the Spider-Man Clone.

ASM #121 (Jan. 1973). In a very real sense, Gwen Stacy's death in this issue begins the clone storyline, since her death is the catalyst for...

ASM #129 (Feb. 1974) and the first appearance of the Jackal. Long overshadowed by the Punisher, who also makes his debut in this issue, the Jackal is the linchpin for the entire clone story arc, which begins in...

ASM #142 (Mar. 1975). The Gwen Stacy clone makes cameo appearances in both this issue and in **ASM #143 (Apr 1975)**. Peter Parker believes that it's just his imagination working overtime, but he realizes it's not his imagination when in...

ASM #144 (May 1975) ...Spidey finds himself torn between a past and current love in astory by Gerry Conway and drawn by Ross Andru.

The next two issues concern everyone (Peter, MJ, Ned Leeds, Betty Brant, etc.) trying to cope with how Gwen Stacy can be back from the dead. And the Jackal shows up in **ASM #146 (Jul. 1975)**, relishing that his vengeance against Spider-Man is finally at hand.

MARVEL COMICS GROUP.
THE AMAZING SPIDER-MAN
25¢ 150
VULTURE! KINGPIN! SANDMAN! DR. OCTOPUS! KRAVEN! ALL THEM AND MORE TOGETHER!
HE'S A MONSTER!
OR AM I GOING MAD?
THIS ISSUE! WITH MARY WINDSOR!
150TH ISSUE!

In **ASM #147 (Aug. 1975)** a lab report reveals that Gwen Stacy is a clone. And later this issue, Spidey comes up the loser in a battle with the Tarantula and the Jackal. When he wakes up from the Tarantula's sting, he finds himself at the same bridge where Gwen died, bound in chains. The Gwen clone is also there, and the Jackal says: "I gave her life--just as I'm going to give you death--by killing you the same way you killed Gwen Stacy two years ago!" And over the bridge he goes.

In **ASM #148 (Sept. 1975)**, Spidey survives the fall from the bridge and then teams up with Ned Leeds to crack the clone mystery. Both are captured by the Tarantula/Jackal team, whereupon the Jackal reveals himself to be Professor Miles Warren, Peter's biology instructor.

ASM #149 (Oct. 1975) finally explains the clone mystery and introduces the Spider-Man clone. It seems that Prof. Warren viewed Gwen as the daughter he never had. Her death, for which he blames Spider-Man, drives him insane. Warren and a lab assistant clone both Gwen Stacy and Peter Parker, using cell samples collected in his biology class. Warren then murders the lab assistant and adopts the Jackal persona. The Jackal sets up a confrontation at Shea Stadium between Spider-Man and his clone. The clone received an injection of Peter's RNA (memory cells), so both believe they are the "real McCoy". During the battle between Spidey and his clone, Prof. Warren recovers his sanity, and attempting to redeem himself, is vaporized by an explosion intended to kill Ned Leeds. Falling debris from the blast also kills one of the two Spider-Men - but which one? And in the final pages of this issue, the Gwen Stacy clone walks out of Peter's life.

In **ASM #150 (Nov. 1975)** Spider-Man seeks Dr. Curt Conner's (AKA the Lizard) help in determining if he is the original or the clone. While awaiting the results of the tests, Spidey is attacked and nearly killed by Dr. Symthe and his Spider-Slayer. At the moment of his near death, Peter's last thoughts are of Mary Jane. This convinces him that he is the original, reasoning that the clone's thoughts would be of Gwen. Now, certain of his identity, Spidey destroys the test results without viewing them.

ASM #151 (Dec. 1975) ends the clone storyline on a morbid note. At the end of the story Spider-Man secretly dumps the clone's body, which he had kept hidden, down the smokestack of an incinerator. "Good-bye brother! It's my last wish to be cremated--so I guess it's your wish too!" Is this the last time we see the clone?

Thirteen years later, the Gwen Stacy clone reappears in **Spectacular Spider-Man Annual #8 (1988)** by Gerry Conway and artist Mark Bagley. In this potentially key issue, the High Evolutionary determines Gwen

By Tony Starks

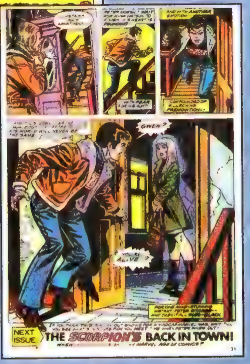
All images © MEG

powerful telepaths, for instance) would have the ability to revert the clone to his original self! Definitely food for thought.

At this time, the only thing fans of Ol' Web Head can do is "hold on for the ride!" Will we learn that the Spider-Man for two generations of fans is a clone? No one who knows for certain is talking. But I would observe that the current Peter Parker, even if he is a clone, has earned the right to be called Spider-Man. Over the past 19 years, he has put his life on the line hundreds of times in a thousand adventures. Spider-Man or Spider-Clone, he is still a hero! ●

is not really a clone. Instead, we learn that Prof. Warren kidnapped a young woman of similar genotype and injected her with a genetic virus that transmutes her DNA into a duplicate of Gwen Stacy's. He then finishes the transformation with hypnosis. This seemingly insignificant difference takes on great importance when a superhero named Daydreamer (from **The Eternals**) senses Gwen's pain and strips away her illusions, returning her to her **original** identity. As the transformed young woman walks away, Spidey observes "I don't even know her name."

If the Spider-Man clone was created the same way, it's likely that numerous characters in the Marvel Universe (the more



WHAT IF...A WHAT IF? STORY WERE TRUE?!

Reading **What If? #30 (Dec. 1981)** gives one a weird feeling of deja vu. In this "alternate universe" tale, the Spider-Man clone wins the battle in ASM #149. Believing himself to be the "real" Spider-Man, he puts the "clone" on ice.

Later, gaps in his memory cause him to realize that he is the clone, so he releases the real Spider-Man. Ultimately, the two decide this could be advantageous. With two Spider-Men on the job, Peter Parker would have more time for a personal life. Now the current story is probably not going to play out exactly like the What If? tale...but it's bound to be real similar! Add this book to your want list.

Airboy and the HORROR OF THE HEAP

The late issues of *Airboy* demonstrate a trend of the times when established "hero" titles assumed the trappings of "horror" books. In *Airboy* it was done by bumping Airboy from the cover slot (on every other issue) and giving it to the Heap. Even though the Heap had his own series inside the book since 1946, only with the ascendancy of the fantasy/horror/sci-fi genre in 1952 did the incredible half-man, half-plant, swamp-spawned behemoth make a cover appearance.

Two other good examples of this kind of metamorphosis are the series of Ghost Gallery covers (that displaced Sheena from her cover star role starting with *Jumbo* #161, July 1952, for the last seven issues of Fiction House's great anthology title) and the Ghost Breaker series (which took over the last nine covers of *Star Spangled Comics*).

"The Heap is a strange creature that took shape during war-time when a German ace, Baron Von Emmelman, was shot down over a Polish swamp.When the wild swamp growth united itself with the strong-willed half-dead body, the shambling Heap was born." Thus began the saga of one of comics' greatest creations.

The *Airboy* title is notable in that both of the two main characters (Airboy and the Heap) actually improved after the end of World War II, when a lot of other golden-agers started losing steam. The Heap became sort of a vegetative vigilante, happening upon dramas of human evil and taking part in the play until justice was achieved.

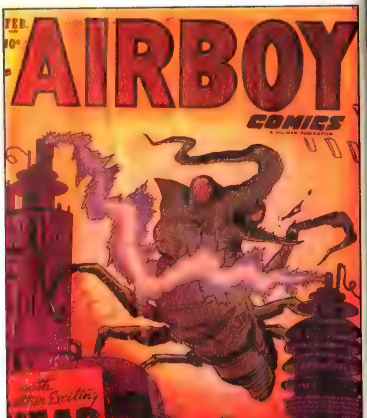
Airboy Vol. 9 #5 (June 1952) is the 100th issue, a notable mark of longevity for a comic book title. This was the second issue to feature Heap on the cover. (The first was Vol-9 #3, which was also the first 36-page issue, reduced from 52. This reduction in the number of pages is another factor in the restructuring that gave the Heap a chance on the cover.)

As on the cover, the story inside that 100th issue pits the Heap against a zombie under the [illegible] of an insidious plant. The Heap is more [illegible] than a character with [illegible]. His tearing [illegible] the plant [illegible] offing the zombie is summed up in the last [illegible] with the statement "nature [illegible] has kept the balance".

By contrast, the Airboy story is quite subdued. He who once fought mastodons, giant insects, and armies of rats, is now searching for Russian spies aboard an atomic sub- and in "civvies" at that! Perhaps it was part of "the plan" to tone Airboy down a bit in these late issues... more likely it was just another sign of the times. But, as mentioned earlier, the post-war Airboy was one of the best. Even as he became one of the most realistic heroes (he worked for a living- as the private pilot and trouble-shooter for a rich industrialist), his adventures became more and more fantastic, with issue after issue featuring Airboy and Tex (his boss) flying in Birdie (Airboy's specially-designed plane) and discovering a mysterious "lost race" in some far corner of the globe.

Of special interest to 50's collectors... Vol. 9 #5 also includes two fantasy short stories. The first one is standard werewolf fare whose only virtue is elaborate art by the young Gene Colan. "The Crown of Coort" is a more ambitious fable... when the [illegible] with a crown is taken from [illegible], its guardian monster rises up to [illegible] it. The monster storms through [illegible] and finds the crown, then gives it to the greedy grave-robbing murderess who started the trouble. This is another example of nature's "good housekeeping", for the crown, of course, bestows nothing but death. Old pro Bill Ely drew the pictures for this one.

Airboy Vol. 10 #1 (Feb 1953) is the penultimate Heap cover, and it's the wildest of the bunch. As regards the Heap tale inside, the cover pretty much tells it all... the Heap squares off against a huge "elephant-beetle" and ends up electrocuting the monster. The Airboy story is an interesting and well-done time travel tale, once again played in a minor



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By Pat S. Calhoun

Opposite: Airboy Comics Vol. 10/#1 (Feb 1953) - The penultimate Heap cover.

Left: Airboy Comics Vol. 10/#3 (Apr 1953) - The penultimate issue.

Below: Airboy Comics Vol. 9/#5 (Jun 1952) - The 100th issue presently Guiding at $25 in Fine condition.

Heap and the Airboy art (and the covers) of these late issues were rendered by the capable Ernie Schroeder, who also did the excellent Black Knight one-shot for Toby.

Hillman specialized in movie mags, and *Airboy* was one of their few successful comic titles. Two crime titles, started in late 1947 and early 1948, also went the distance… their last issues were dated May 1953 (as was the last *Airboy*, #111) marking the end of the Hillman comics line.

But as more and more "off-brand" comics of the 1950's invade the collector spotlight, later issues of Hillman's *Airboy* featuring the Heap just keep getting more and more interesting. Not only are they historically interesting and just plain cool in the world of pre-code books, but these relatively undiscovered issues are still amazingly inexpensive! Overstreet Price Guide #24 (1994) lists all three of these books for only $25 each in Fine condition, even the 100th issue! That's what I call the bargain of the year! ●

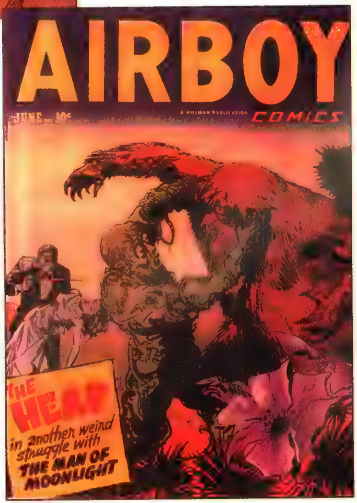
key, as Airboy trips back and sees first-hand that an old friend of his is innocent of a crime that's burdened his conscience for decades. Of the three back-up features this ish, the best is the 4-pager telling how Hackaliah Bailey (of Barnum and Bailey) got started in the circus business. These "biographical" vignettes were often included in *Airboy*, making it one of the most educational as well as one of the most entertaining comic mags.

Airboy Vol. 10 #3 (Apr 1953) is the penultimate issue (#110) of the 13-year run. The situation in the Heap story is best described by the opening text; "The Hammer of Otzburg had its beginning centuries ago when northern Mongol hordes threatened a brutal sweep across Europe… A wise king created the bronze colossus that guarded the pass to his kingdom… And high in the giant was the watcher who controlled the delicate balances that brought the great hammer smashing down on the invading enemy..." It won't be revealing too much to say that the yarn's climax involves the Heap getting the old statue to "swing down" upon both a local vampire and an evil innkeeper.

The Airboy tale recaptures some of his former glory as he comes across a band of "Vikings", who, despite their medieval appearance, plan on carrying out their reign of terror at the controls of a super-submarine.

The filler features are nothing spectacular this time around. Top honors go to the 1-page 4-panel "fact" focus on "This Thing Called Money".

Mention should be made of Airboy's editor, Ed Cronin, who worked his active imagination overtime contributing many of the zany concepts that made this one of the standout titles of the twilight of the Golden Age. And both the



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Get A Grip!

Of all the features you've been running lately, I like the Dethgrip stuff the best. Jim Callahan's work is incredible! It is some of the best modern work I've seen, and I predict he will be a major name in the industry in the future. How about a Callahan Dethgrip Cover in the near future? It has my vote.

Art Smith, New York

Your wish is our command. Look for a Callahan Dethgrip cover on OCBM #19. The Overstreet staff agrees with your assessment of Jim's superb talents. Jim is truly a talent to be reckoned with!

Format Worries

I have greatly enjoyed Overstreet Monthly since the first issue and usually look forward to it with as much anticipation as my favorite comic. However, with issues 15 and 16 I think I have detected a change in your magazine that worries me.

It seems to me that you are perhaps starting to transform into a format that resembles your inferior competition. Please don't try to imitate the trendy, what-is-hot-today price guides.

My humble advice is that you keep your interesting market reports (don't cut them back) and give us more articles on the Gold & Silver Age material that many of us are starving to read more about.

I am very proud to read Overstreet and would hate to see it change for the worse. I understand that this may only be my opinion, but let the fanboys buy the competition if they want to read an Image insert. Please keep Overstreet for the collector as well as the investor.

Thanks for listening.

Kurt Cruppenink, Illinois

We have no plans to cut back our Market Reports and our main focus has always been... and always will be for the collector. Your feedback means a lot to us and we take it to heart. Thanks for writing.

Quarterly Comments

Just had to write and tell you how terrific your Overstreet Comic Book Quarterly is. Beside the really great articles, the huge increases listed in the Golden Age Price Guide section at the end show just how much that market is really on fire. Thanks for putting out a magazine that updates the prices of pre-1955 comics.

Eric Van Dosian, California

Depending On Context

I have been contemplating sending this letter for about a month now. I am writing in reference to what was written by a Market Advisor from Silver and Gold Comics Treasures in OCBM #14. I don't want this to be an attack against them because I have known them to be good people and I've done business with them in the past with absolutely positive results. Under the heading of Broken Tombstones, they described Northstar #1-4 as "a gay idea for a miniseries, no pun intended." I feel that, in light of the subject matter, it was indeed intended. What concerns me is not the word "gay", but its use. This is one of those words that--depending on the context of the sentence--can carry any number of connotations. I don't think of this as a direct bash on homosexuals, but the use within this context is skewed toward a homophobic viewpoint because it is a substitute for "stupid", "idiotic", or some other adjective used to portray something in a negative light. I won't accuse anyone of being mean-spirited because I suspect it was written as a humorous device. Moreover, I suspect that it could have been someone simply unaware of the use of the word in that context as being offensive. However, I am concerned for a number of reasons:

1. This comment, printed in a nationally distributed magazine, sends a message of welcome to one audience and a message of intolerance to another audience.

2. I feel that Overstreet Publications has always maintained a certain professional integrity. Unedited typos are one thing, but an oversight such as the one above can jeopardize that integrity.

3. Being associated with this magazine myself, I feel that as long as it is within my power to do so, I have to make sure that my own agenda (as well as that of others) is not misrepresented. I know that this sounds like a cliché, but some of my best friends are homosexual, and I feel that if I forsake my moral obligation and remain silent on this issue, I would somehow be betraying them (and for that matter any other group which has been the recipient of any form of intolerance--no matter how small or seemingly insignificant).

I ask that you address my concerns and allow other collectors of Silver and Gold Comic Treasures to comment on this matter.

Mick Rabin, California

I can personally assure you that neither I nor anyone at Overstreet Publications bears any ill will towards any group... and I'll be more diligent in the future to preclude comments that might be misconstrued as offensive. We take our professional integrity very seriously and your feedback is well taken.

High End Report

Joe Mannarino's High End Market Report is really fascinating. Although I couldn't afford a single item that he reports, I love to read about the sales of the expensive items. Please keep this column or maybe even expand it to two pages! Also show more pictures of the things Joe describes. Thanks.

John Hartsoe, Colorado

Crunch N' Munch Cards

Several issues ago, Overstreet's Comic Book Monthly ran an article on the collectability of the six Marvel Comics trading cards given away with a box of Franklin Crunch N' Munch Buttery Toffee Popcorn with peanuts. I spent in the neighborhood of $145.00 to finally put together a complete set! The "Super-Heroes" card was definitely the scarcest of the six cards, but I managed to locate one. I've been patiently waiting for Overstreet to acknowledge the value of these cards, both individually and as a set, so that I can price them out correctly. Please add them to the Non-Sports Trading Card Price Guide if you deem them worthy. I'm sure that a good part of fandom is waiting for the final verdict.

Also, would you address the value of Marvel's 1966 "Mini Books" that were available in gum machines everywhere back then. These have got to be the smallest comic books ever created at 5/8" X 7/8". How about some info. on them?

Lastly, would you please tell me who did the pencils and inks on the cover to Batman #59? It's not documented anywhere. Thank you.

John Mlachnik, Minnesota

As soon as our pricing research is complete, we plan to add them to our Trading Card Price Guide section (published approximately every third issue). I've seen the asking price of perfect copies of Marvel's 1966

'Mini Books" as high as $25 per comic. As for who penciled the cover of Batman #59, you've got me. Maybe some Batman art aficionado who knows the answer to this mystery will write in and let us know? Nice to hear from you, John.

Prototype Blues

Just thought I would drop you a line and say I really enjoy your monthly guide. It's a lot of fun. Anyway, the reason I'm writing is this. I have this pet peeve about prototype's. In some cases they ring true but some really are stretching it. But I would have to disagree with one in particular. Strange Tales #94 lists a Thing prototype. Now how can this be when FF #1 was published months before Strange Tales #94? Certainly is strange isn't it? Anyway, keep up the great work.

Anthony Pilla, New Jersey

Looks like you've caught our research department with their prototypes down. We'll definitely look into it. One point… although it may not apply to the example you cite, some stories (especially Atlas/pre hero Marvel) were drawn long before publication. Stan Lee has personally acknowledged that Atlas/Marvel had a huge backlog of finished stories that were eventually published long after they were finished… years after completion. Just a thought.

Silver Surfer Show

I loved Andrew Lee's article on Marvel television. Please publish more like that one. If the Marvel TV trend continues, maybe we will finally get a half hour animated show dedicated exclusively to the Silver Surfer. I can only hope, I've been wishing for it for 20 years!

Dan Severin, Wisconsin

Way Cool!

The Mars Attacks article was way-cool! More stories from Gale Young please. How can a girl writer like cool cards like Mars Attacks? My mother and sister hate my cards and so does my teacher. I like your magazine better than the others because of your Mars Attacks article. Make Mine Overstreet. Please print my letter. I am writing this letter for my assignment.

Michael Anderson (age 9) Pennsylvania

Chaos Comments

The Indy press profile article (in issue #17) on Chaos was great. Thanks for giving space to the smaller guys. The Lady Death phenomenon is a perfect example that every hit doesn't come from the big established companies. Indy Press Profile is a great segment and just one of the reasons I like Overstreet the best. Keep up the good work.

Avery Kendall, Texas

Pat Calhoun Kudos

I like most of your articles, but Pat S. Calhoun's Adventures Into Weird Words is, by far, my favorite. His information expands my knowledge of comics and broadens my appreciation of publishers and titles that I've never even heard of. I also like the fact that his articles focus on material that is not necessarily out of my budget. In almost every case, I've been able to find a few of the items he discusses at very reasonable prices. I consider his insights and information invaluable. Does Pat have articles in any other publication? Please let me know.

Al Hendricks, Michigan

As a matter of fact, Pat also has a regular column in the Overstreet Comic Book Quarterly.

That's all the room we have for mail this issue. Thanks to the many Overstreet readers who've written this month. Bob and I enjoyed your comments very much! If you'd care to write to us, send your cards and letters to Overstreet Publications.

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25 COMICS FOR $25 OR LESS

By Ray Connell

After being inspired by fellow Overstreet writer Tony Starks' articles over the past year pointing out inexpensive gems from the early 70's, I thought I'd try my hand at highlighting some other really neat books that are amazingly inexpensive

1. **Action Comics #440** (DC 9/74) - Artist Mike Grell redefined Green Arrow in the 80's and here's his first artwork on Dc's emerald archer. Only $7.50.

2. **Adventure Comics #381** (DC 6/69) - Supergirl finally receives a solo title and series after her initial appearance over ten years earlier. A super deal at only $3!

3. **Avengers #48** (Marvel 1/68) - The first appearance and origin of the third Black Knight, Dane Whitman. During the past few years he's become one of the few enduring members of the Avengers. Silver Age Marvels don't come much cheaper than this at $16.

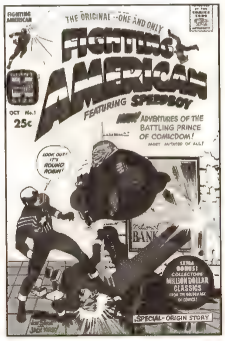
4. **Batman #189** (DC 2/67) - Featuring the first Silver Age appearance of the Scarecrow. With the first SA appearances of the Penguin at $220 and the Riddler at $300, this book has nowhere to go but up from its current value of $15.

5. **DC 100 Page Super Spectacular #'s 4-22** (DC '71-11/73) - Yes, they all contain reprints, but so do the *80 Page Giants* of the 60's and look at the demand for high-grade copies of them! Each features a great assortment of Gold & Silver Age stories (and check out the beautiful Neal Adams wraparound cover on #6!). Just try and find NM copies at guide prices of $2-$6 each.

6. **DC Special #'s 1-15** (DC 12/68-12/71) - More fantastic reprint collections at bargain prices. Of special interest is issue #1's all Infantino special, and #5's feature on Joe Kubert's work. Great deals at $6-$8 each.

7. **DC Super Stars #1** (DC 3/76) - The reintroduction of DC's "Junior Justice League", the original Teen Titans with their first new story in over three years. Just $4.25.

8. **Fighting American #1** (Harvey 10/66) - Featuring the reprinted origin of Simon and Kirby's classic cold war commie-smasher of the of the 50's, plus three previously unreleased S&K stories from the original *Prize Comics* run. A steal at a mere $16.



9. **Flash #217** (DC 9/72) - The new home of O'Neil's and Adams' acclaimed Green Lantern/Green Arrow series after G.L.'s cancellation following issue #89. Great stories, great art, and a great price of only $12.

10. **From Beyond the Unknown #1** (DC 10-11/69) - Very few publishers during the Silver Age handled science fiction stories as well as DC, and this title was no exception. Whatta deal at $6!

11. **G. I. Combat #138** (DC 10-11/69) - Capt. Storm, Gunner & Sarge, and Johnny Cloud (alias the Losers) make their first appearance alongside Jeb Stuart and the Haunted Tank. Another in the long list of undervalued DC war books at $18.

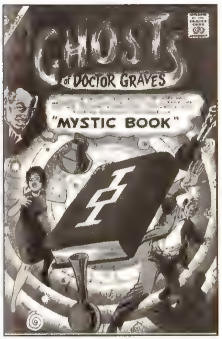
12. **Incredible Hulk #122** (Marvel 12/69) - The first rematch between the Hulk and the Thing since their famous battle in *Fantastic Four* #'s 25 & 26, plus it's over $250 cheaper than either of 'em at just $19.

13. **Iron Man #54** (marvel 1/73) - Few heavyweight matches generate the excitement of a good Sub-Mariner vs. Shell-Head slugfest! Add to that the first appearance of Moondragon, and you've got a bargain at $14.

14. **Justice League of America #64** (DC 8/68) - Origin and first appearance of the Red Tornado, a key member of the JLA throughout the 70's and 80's, and soon to be a featured star of the post-Zero Hour series, Primal Force. Another Silver Age steal at $10

15. **Justice League of America #97** (DC 3/72) - The first re-telling of the League's origin since waaayyy back in *JLA* #9, plus guest appearances by all past and present members. You can't go wrong at just $5.50.

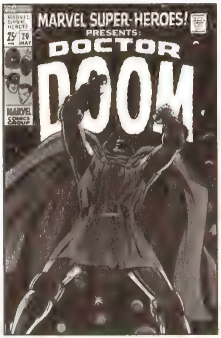
16. **Justice League of America #107** (DC 10/73) - With all of the attention being focused on the new Ray, why not check out the first modern appearance of his father, the original Ray? Also featuring the debut of the Freedom Fighters, a JSA x-over, and they even found room for the Justice League. A steal at $6.50.



17. **The Many Ghosts of Dr. Graves #1** (Charlton 5/67) - More creepy fun from Charlton Comics, with most issues featuring the art of Steve Ditko, in one of their longest running titles. Good luck finding one at $9!

18. **Marvel Feature #11** (Marvel 9/73) - Another powerful Thing vs. Hulk epic, featuring artwork by Jim Starlin. This issue is also the first Thing solo book, plus it contains the origin of the Fantastic Four. A lot of book for just $7.50.

19. **Marvel Super-Heroes #20** (Marvel 5/69) - Dr. Doom becomes the first Marvel villain to be featured in his own solo story, a year prior to his run in *Astonishing Tales*. This issue also reprints *Young Men* #24 with the first 50's appearances & origins of Capt. America, Human Torch, and Sub-Mariner. Only $12 for this gem.



20. **Our Fighting Forces #123** (DC 2/70) - The Losers (Capt. Storm, Gunner & Sarge, and Johnny Cloud) take the reins of this title and hold the spotlight until the end of the series in 1978. Just a mere $5, war fans!

21. **Superman's Pal Jimmy Olsen #136** (DC 3/71) - The first full appearance and origin of the new Guardian, who has become an integral part of the current Superman titles. Beautiful Kirby art for a paltry $3.50.

22. **Swamp Thing #7** (DC 10-11/73) - All of the first 10 Wrightson issues deserve a closer look, and this issue's guest appearance by Batman makes it particularly attractive. $16.

23. **Weird Western Tales #12** (DC 6-7/72) - the former *All-Star Western* assumes the title and theme that will carry it until the end of its run in 1980. Featuring the third appearance of Jonah Hex, plus new art by Adams and Wrightson. Try and find a copy at $15.

24. **Witching Hour #1** (DC 2-3/69) - DC's first new title created during the resurgence of mystery/horror stories in the late '60's. It ran for nearly ten years and featured some great artwork, such as #1's stories by Toth and Adams. Get it while you still can for $17.

25. **World's Finest #175** (DC 12/67) - Neal Adams' art helped define the grim and foreboding Batman of the early '70's, so why is his first work on the Dark Knight going for only $11? Don't ask, just find yourself a copy of this sleeper!

Each of the above comics guide at less than $25 in NM. While I can't promise that any one of them will become the next *Amazing Fantasy* #15, prices like these for books that are over 20 years old probably means you really can't go wrong... -●-

Got a favorite Sleeper? Send your suggestions to:
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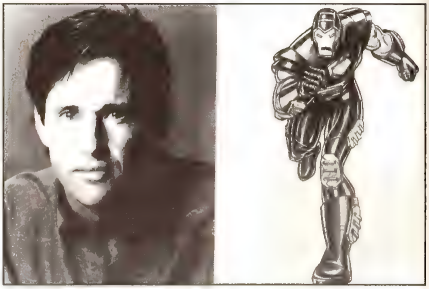
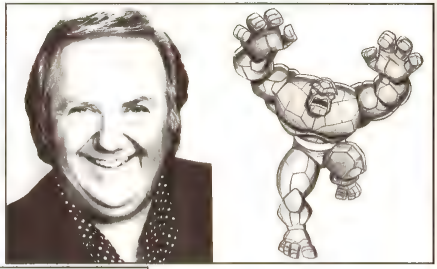
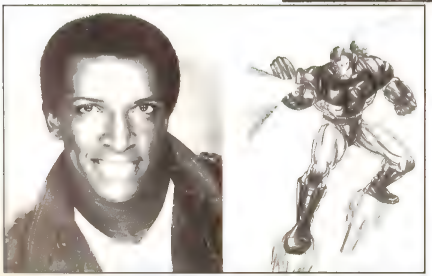
Contin ued from page 9

emerged. We were talking about a group of characters with a leader. In the Marvel Action Hour in the Fantastic Four, as well as in Iron Man, we are talking "family" not "team." You can say that Iron Man has a team, but they are like a family unit. It's a smaller group. The Fantastic Four is a family unit. They relate as a family. That's one of their strengths that's made them so intensely popular for thirty years. They remain a family, and in an era where families are dissolving left and right and the definition of a family is pretty much whatever you read in the morning paper, Fantastic Four has a nice, solid substance, a feeling of people who care about each other, working together, overcoming their personal difficulties. It's a family we can relate to and when they go into a conflict situation, they are dealing with mighty and powerful villains who are supported by their particular team or army. Iron Man is very much the same."

Friedman reveals that characters and plot are the driving forces behind the episodes of Marvel Action Hour, "In the origin of Iron Man, which is a two-parter, we get to see Tony Stark as a boy who doesn't meet his father's expectations because he is kind of frivolous and more interested in girls and motorcycles than he is in business, and science and engineering. It shows how







The Marvel Action Hour will feature the vocal talents of Robert Hayes as Iron Man; Chuck McCann as Thing; Dorian Harewood as War Machine; and Brian Austin Green as Johnny Storm.

First 13 Episodes Of Iron Man

Episode 1:
"AND THE SEA SHALL GIVE UP ITS DEAD" - The Mandarin sinks a Russian Submarine to convert its crew into zombies immune to the isotope of iodine gas which guards Iron Man's armory. Once those zombies are exposed to the air, they will become a source of contagion, turning every person they come in contact with into mindless zombies like them.

Episode 2:
"REJOICE! I AM ULTIMO THY DELIVERER" - Ultimo, an ancient alien robot, is brought to life by The Mandarin who wishes to learn the secret of its vast power. But the giant robot has a mind and a mission of its own. Only Iron Man can stop it from its destructive crusade.

Episode 3:
"DATA IN - CHAOS OUT" - Justin Hammer and The Mandarin capture and reprogram the Stark Enterprise satellites which control international finance in order to discredit Tony Stark and make it look like Stark is robbing the world to line his own pockets.

Episode 4:
"SILENCE MY COMPANION, DEATH MY DESTINATION" - Discovering that Iron Man can be disabled by a lack of solar energy to his armor battery pack, The Mandarin and Hammer kidnap Julia's (Spider-Woman's) daughter Rachel to draw Iron Man into a sunless trap. Weakened and powerless, Iron Man uses the energy of Van Cliburn's music from Rachel's tape player to save them both.

Episode 5:
"THE GRIM REAPER WEARS A TEFLON COAT" -
When Tony Stark's unstoppable and undetectable government-ordered jet fighter-bomber - The Grim Reaper - is stolen by The Mandarin's forces, Justin Hammer seizes the public relations opportunity to defame Stark Enterprises, accusing Stark of being unable to deliver on his contracts. Iron Man steps in to stop Hammer from destroying Stark's business.

Episode 6:
"IRON MAN TO THE SECOND POWER, Part One" -
Modok and The Mandarin create a duplicate Iron Man which they use to commit a crime for which the real Iron Man will be accused. That crime - stealing the world's only known supply of Dark Water Fever Antidote. The Mandarin then employs a team led by Hypnotia to reactivate the long defunct Fever Virus which the Duplicate Iron Man then uses to blackmail the world. Meanwhile, Tony Stark is missing and the world assumes that he and the real Iron Man are behind the blackmail scheme.

Episode 7:
"IRON MAN TO THE SECOND POWER, Part Two" - While the Duplicate Iron Man threatens to release Dark Water Fever Virus on Los Angeles, Spider-Woman and the Scarlet Witch find the real Iron Man mining gold in the depth of the sea. The real Iron Man then confronts his Duplicate in a battle ending in victory for Iron Man and an end to The Mandarin's scheme.

Episode 8:
"THE DEFECTION OF HAWKEYE" -
Hawkeye does not show up for a confrontation with The Mandarin's forces during the testing of The Overland Tanker, one of Tony Stark's brilliant new inventions, and later refuses to explain his absence. Then Julia trails him to Hammer Hills, a development owned by Justin Hammer, and it looks as if Hawkeye may have gone over to The Mandarin. Iron Man and his team examine Hawkeye's history to learn if they have a traitor in their midst.

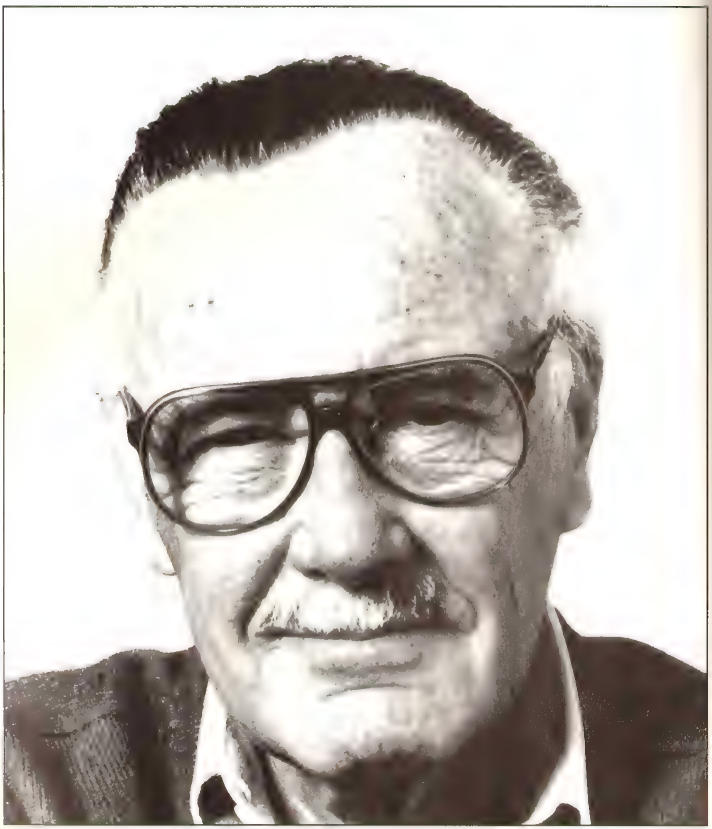
Episode 9:
"THE ORIGIN OF THE MANDARIN" - After winning a skirmish with The Mandarin and his forces while wildcatting for oil in the desert, Iron Man and his team recover The Mandarin's holograммatic diary. The diary replays the story of how The Mandarin got the ten ring gems which give him his fantastic powers. However, the diary also proves to be troublesome for Iron Man when it becomes the key which allows Mandarin into Iron Man's Hall of Armor.

Episode 10:
"THE ORIGIN OF IRON MAN: PART ONE" - While checking out a disturbance at a Stark Enterprise-owned Volcano Powered Factory, Iron Man is ambushed by Fin Fang Foom and the rest of Mandarin's forces. Taking refuge in the bowels of a glacier in high mountain country, the badly injured Iron Man must use his Armor Computer to replay his personal Memory Module to keep his life support systems functioning while his armor repairs itself. Meanwhile, both Tony's team and the Mandarin's forces search for him.

Episode 11:
"THE ORIGIN OF IRON MAN: PART TWO" - As his armor's Memory Module replays scenes from his life and explain how Iron Man came to be, Tony Stark clings to life in the glacier as his friends and the Mandarin's thugs search for him. If he isn't found, the story of his origin will turn out to be his obituary.

Episode 12:
"ENEMY WITHOUT, ENEMY WITHIN" - When The Mandarin's forces kidnap a high fashion model and her entourage at a Cove in Sardinia where they plan to hijack The Water Strider, another of Tony Stark's inventions, Modok defects to the Iron Man group. Only then does he reveal the story of his life and the fact that the model is his wife. He will betray The Mandarin if Iron Man saves her.

Episode 13:
"THE WEDDING OF IRON MAN" - As Tony Stark is marrying Julia Carpenter, we flashback on the events which brought the couple to the altar, only to learn that their marriage vows have nothing to do with love, and everything to do with The Mandarin.



he learned that his father was right and he missed a golden opportunity to show his father that he understood what it means to be a responsible adult." Friedman goes on to say, "In Iron Man we get to understand the character of Tony Stark and how he learned that for the great gifts, power, and money that he received to begin with, there comes a greater reponsibility to use it wisely."

Marvel Action Hour has a promising future on TV as a launching pad for the Marvel Pantheon. "The plan is to anchor the Marvel Action Hour with the Fantastic Four and spin Iron Man off and then perhaps give the Silver Surfer his own series in the Marvel Action Hour and then spin him off." Look for the Marvel Action Hour this fall and upcoming developments in Overstreet!

Narration for the Marvel Action Hour will be provided by none other than Stan Lee, Marvel's founding father.

First 13 Episodes Of Fantastic Four

Episode 1:
"THE ORIGIN OF THE FANTASTIC FOUR, Part One" - The Fantastic Four are the guests on Dick Clark's college scholarship telethon and tell the story of their origin and the first encounter with The Puppet Master.

Episode 2:
"THE ORIGIN OF THE FANTASTIC FOUR, Part Two" - Continuing as guests on Dick Clark's telethon, the Fantastic Four conclude the story of the defeat of The Puppet Master. We also learn of the first time Ben Grimm/The Thing meets Alicia Masters.

Episode 3:
"THE INCURSION OF THE SKRULL" - The Fantastic Four cleverly save the earth from a terrifying invasion from the powerful, evil alien race, the Skrulls.

Episode 4:
"NOW COMES THE SUB MARINER" - The Sub Mariner, the prince of the undersea world, Atlantis, resentful of air breathers' destruction of his sea environment, vows revenge on the human race. When the Fantastic Four confront him, he is fascinated by Sue Storm and forcefully takes her with him to his underwater kingdom. The jealousy thus engendered causes Lady Dorma - who loves Prince Namor - to egg one of Namor's underlings into attacking the earth.

Episode 5:
"THE SILVER SURFER AND THE COMING OF GALACTUS, Part One" - The Streaking Phenomenon which indirectly led to the space flight which exposed the Fantastic Four to the cosmic rays which transformed them into Super-Heroes returns-it is the Silver Surfer, herald of Galactus. And the Watcher is there to warn the earth! For on the heels of the Surfer is his world-devouring master.

Episode 6:
"THE SILVER SURFER AND THE COMING OF GALACTUS, Part Two" - Galactus will feed on the Earth unless the Fantastic Four find a way to stop him. They cannot do it without the help of the Silver Surfer.

Episode 7:
"SUPER SKRULL" - To avenge themselves on the Fantastic Four for denying them conquest of the earth, the Skrull Emperor unleashes Super Skrull who possesses the same super abilities of each member of the Fantastic Four. Only the Fantastic Four's superb teamwork and superior intelligence can save them.

Episode 8:
"THE MASK OF DOOM, Part One" - Using his Doombots in a surprise assault on the Fantastic Four's home in the Baxter Building, Dr. Doom kidnaps Sue Storm and by threatening her forces Reed, The Thing and Johnny to accompany him in his space ship to his castle in the Black Forest. There he places Reed, Johnny and The Thing in individual escape-proof prisons and announces he will have a mission for them to perform in the morning after a blizzard has cleared. Reed secretly tells Sue to distract Doom and keep him talking as long as possible to give them a chance to escape and rescue her. And as Sue gets Doom to begin telling her his life story, Reed, Johnny and Ben plot their escape.

Episode 9:
"THE MASK OF DOOM, Part Two" - As Doom continues telling the story of his life to Sue, Reed, Ben and Johnny escape their prisons only to find themselves in a deadly maze beneath the castle. When they finally manage to reach Sue, they learn they were manipulated by Doom into arriving just where he wanted them - at his TIME MACHINE, which they must now take to Ancient Greece to find the prize he seeks - the Coffin of Argos!

Episode 10:
"THE MASK OF DOOM, Part Three" - In Ancient Greece, Reed, Johnny and Ben are in the midst of an attempted Persian invasion. Then, while searching for and finding the Coffin of Argos, they assist the Greek forces in defeating the Persian invasion armada in a recreation of the Battle of Salamis. They return to outwit Doom and save Sue.

Episode 11:
"THE RETURN OF THE SILVER SURFER" - When it appears that Galactus may have returned to devour Earth, the Fantastic Four go into space to seek him out in his Universe Spanning Sphere. The Silver Surfer joins them and discovers the situation is far worse than any of them imagined.

Episode 12:
"THE MOLE MAN" - Using his Earth Suction Generator, The Mole Man pulls world landmarks into his subterranean kingdom including Rockefeller Center. Here he captures the Fantastic Four who are out dancing at the Rainbow Room. With the Fantastic Four thus neutralized, Mole Man thinks he will have a clear path to world domination. Naturally, the Fantastic Four prove him wrong.

Episode 13:
"BEHOLD THE NEGATIVE ZONE" - While The Thing is appearing on the Hometown Television Shopping Network to sell videotapes of his exploits, Reed is studying the Negative Zone, a strange universe which exists on the underside of a black hole in space. A sudden tear in the dimensional fabric of our universe allows Annihilus, a powerful and frightening being from the Negative Zone, to enter and threaten life on earth.

RECORD PRICES FOR GOLDEN AGE!

Mile High Detective Comics #27 (1st Batman) - $125,000!

Mile High Flash Comics #1 (1st Flash, 1st Hawkman) - $100,000!

The San Diego Comic Convention was in one word: Huge!!! The Con continues to grow year after year, drawing more and more people into the hobby. Although the Con encompassed the entire San Diego Convention Center, Tom French informed me that they still had to turn away dozens of dealers. It is great to see how the level of professionalism has grown with size of the Convention and all concerned should be heartily congratulated.

It was our good fortune to renew many old friendships and establish new ones. When able to get out from behind my booth, I spent time with the likes of legendary editors, writers, and artists like Al Feldstein, Gene Colan, Kelly Freas, Dave Stevens, Steve Rude, Joe Jusko, Bill Stout, Jim Lee, Rob Liefeld, Don Rosa, and our fearless publisher Bob Overstreet and editor Gary M. Carter. The list of comic book notables seen at San Diego goes on and on.

Also I had the rare opportunity of visiting the home of Jerry and Joanne Siegel of Superman fame. They are both doing well and they extend their good wishes to everyone in comic fandom.

The big news at San Diego (and everywhere else too) is record prices and demand for Golden Age. Books were flying out of the dealer's room and five figure sales seemed almost commonplace.

COMIC BOOKS

Showcase New England reports the following Golden Age sales at San Diego: **Wonder Woman #1** VG $11,000; **More Fun Comics #52** restored VG/FN $10,800; **All American #16** FR/GD $5,500; **More Fun #55** restored FN/VF $5,500; **New Fun #5** FN+ $2,200.

Other Showcase New England Golden Age sales: The Murphy Anderson copy of **Marvel #1** $18,250; a restored **Detective Comics #38** $5,000; and a restored FN/VF All American #16 $8,000;

Notable Showcase New England Silver Age sales included **Amazing Fantasy #15** VF $17,500; **X-Men #1** VF/NM $5,000; **Tales of Suspense #39** NM- $4,800; **Amazing Spider-Man #1** VF+ $11,000; restored VG Amazing Spider-Man #1 $7,000; **Showcase #4** FN/FN+ $7,000; and Showcase #4 FN $6,000.

Before leaving for San Diego, Four Color Comics' Robert Rogovin reported the following sales: the **Mile High Detective Comics #27** went for $125,000, approximately 3 x Guide. That's a new record for a comic book (details to follow next month); **All Star Comics #3** NM/MT $45,000; **Flash Comics #1** FN-/FN $9,500; **Police Comics #1** NM- $5,000.

The **Mile High Flash Comics #1** was sold by a prominent Virginia collector for $100,000, 3.33 x NM Guide.

The Lamont Larson copy of **All American #16** was sold by Metropolis, $50,000; the Mile High **Silver Streak #1** was sold by Comic Heaven, $19,750.

Three major sales of Mile Highs (which included a number of pre-hero **Detective**, pre-hero **More Fun**, and pre-hero **New Adventure Comics**) were made at San Diego, with individual books ranging in price form from 5 to 6.5 times Guide.

Another reported sale at San Diego was that of a FN/FN+ copy of **Motion Picture Funnies Weekly #1** to a big Golden Age collector, $8,500.

PREMIUM RINGS

Diamond Galleries reported the following sales: approximately fifty premium rings sold between the price range of $100-$300 with many new buyers entering that market. At the high end, a GD to VG condition **Superman Secret Compartment** ring sold for $20,000. Other ring sales included Rockets to the Moon ring $1,500; Green Hornet ring GD $600;

Diamond Galleries also reported the sale of the EC story entitled, "Poetic Justice" for $3,400; **March Of Comics #4** VG went for $3,200; and set of six 1940 games (featuring characters such as Blondie and Pinocchio) from the Western files was purchased for $2,000.

ORIGINAL ART

A record breaking sale at Alexander Galleries was completed during the show; details will follow next month, but we can report the trade of a delicate Frazetta pencil piece for a full color preliminary. David Winiewicz completed a trade of a rare full page Alex Raymond Flash Gordon at San Diego.

Grant Geissman purchased a rare **Graham Ingels original oil** painting, (one of only four large size paintings done for Russ Cochran's auction in 1989, just prior to Ingels' death) for $5,700. An avid EC collector, Grant is one of the foremost collectors and experts on MAD Magazine. Grant gave us a sneak peak at his upcoming book on MAD collectibles, scheduled to be released April 1st (when else) by Kitchen Sink. It promises to be one of the best reference works on MAD to date.

The **Bernie Wrightson wrap-around cover** from the Marvel Illustrated Frankenstein Graphic Novel sold for a whopping $35,000!

And finally, a record price for a Barks prelim at San Diego. Bill Grandey from the Carl Barks Studio sold a **Carl Barks preliminary** for $35,000.

More incredible sales in next month's High End Market Report!

By Joe Mannarino

Comics Books - For Sale -

HE = Hawkeye
WM = White Mountain
MH = Mile High

Action 76 VG+ $100
Action 222 VF- $85
Adventure 268 FN/VF $40
Amaz. Spider-Man 7 VG/FN $175
Amaz. Spider-Man 19 VF- $130
Amaz. Spider-Man 50 VF/NM $250
Amaz. Spider-Man 100 VF/NM $125
Amaz. Spider-Man 102 VF/NM $85
Amaz. Spider-Man 129 NM- $250
Amaz. Spider-Man Annual1VF- $250
Amaz. Spider-Man Annual3VF- $32
Atom 7 FN- $75
Avengers 2 VF+ $350
Avengers 7 VF $95
Avengers 11 VF $100
Avengers 12 VF/NM $75
Avengers 14 VF+ $60
Avengers 16 VF/NM $80
Avengers 17 VF- $40
Avengers 18 VF/NM $55
Batman 91 VG/FN $85
Beware Creeper 1 VF/NM $45
Brave & Bold 25 VG $50
Brave & Bold 39 FN $22
Brave & Bold 51 FN+ $50
Brave & Bold 61 NM- $75
Captain America 100 VF $200
Challengers 1 FN- $450
Conan 1 NM- $225
Conan 3 VF/NM $150
Daredevil 5 VF $95
Daredevil 8 VF/NM $90
Daredevil 11 VF- $35
Daredevil 11 VF- $45
Dark Shadows 1 VF- $115
Detective 265 FN- $75
Detective 275 FN/VF $45
Detective 298 VF+ $120
Doc Savage Digest 2/46 NM (wp) $80
Doc Savage Digest 4/46 NM (wp) $80
Doc Savage Digest 7/46 NM (wp) $80
Fantastic Four 3 VG $275
Fantastic Four 4 GD/VG $225
Flash 114 FN- $65
Flash 119 FN- (ws) $50
Four Color 1188 NM (WM) $140
Green Lantern 4 VF- (AD) $160
Green Lantern 8 VF- $115
Green Lantern 40 FN- $125
House Of Secrets 2 VF+ $275
House Of Secrets 15 VF- $65
House Of Secrets 61 FN- $45
Iron Man 1 VF/NM $325
Journey Into Unknown Worlds 4 VG- (wp) $45
Justice League 11 FN/VF $70
Marvel Superhero 1 NM+ $65
Marvel Superhero 12 VF/NM $110
Marvel Superhero 13 VF+ $36
Marvel Tales 2 VF- $50
My Greatest Adventure 13 FN+ (ws) $55
My Greatest Adventure 16 VF- $100
Mystery In Space 5 VG+ $175
Mystery In Space 6 NM (MH) $1,020
Mystery In Space 9 VG $100
Mystery In Space 11 FN/VF $150
Mystery In Space 22 FN- $80
Mystery In Space 41 FN $55
Sea Devils 4 VF- $60
Sgt. Fury 13 VF- $110
Showcase 3 VG/FN $155
Showcase 11 FN- $275
Showcase 19 VF/NM $1,500
Showcase 22 FR $140
Showcase 23 FR/GD $100
Showcase 24 GD $125
Showcase 34 VF- $600
Showcase 43 VG- $75
Showcase 55 VG/FN $75
Showcase 61 FN- $30
Showcase 64 VF/NM $85
Silver Surfer 6 VF+ (AD) $50
Space Ghost 1 FN+ $100
Star Trek (Gold Key) 1 FN/VF $200
Strange Adventure 1 VG+ $475
Strange Adventure 10 VG- $70
Strange Adventure 13 VF- $250
Strange Adventure 190 VF- $90
Strange Tales 115 FN/VF $175
Superman 98 VF $175
Superman 124 FN $47
Superman Annual 8 VF/NM $75
Tales Of Suspense 52 FN $41
Thunder Agents 4 NM (WM) $55
Thunder Agents 9 VF (WM) $25
Turok 5 VF- $175
Western 5 NM- (HE) $175
X-Men 6 VF- $115

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Joe Dungan

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Joe Dungan, Proprietor. *Overstreet Advisor; Member American Association Of Comic Book Collectors; Member AACBC Authenticity, Certification, & Grading Committee (Sotheby's Auction) 1992 and 1993.*

Contin ued from page 42

As for Veffir Voon Iyax, I dialogued Sludge #4 and gave him his name, but Aaron Lopresti plotted the story. I knew we were going to have to do an alligator-in-the-sewers story sooner or later, and Aaron had an idea for one, so…

So you got it over with in a hurry?

Yes [chuckles], and now we're getting "bring back the alligator" letters. Well, we can't bring back Veffir Voon Iyax. He's dead. But fans of stentorian reptiles will be very interested in Sludge #14 and 15.

You mentioned once that originally you weren't sure if Pumpkin would fit in with Sludge.

Um-hmm. That's right. I originally conceived of Sludge as more urban-and-gritty than crazy-and-weird. Aaron, though, saw a picture of Lord Pumpkin on a trading card and decided he simply had to draw it, in Sludge if possible. I had misgivings about it because, as I said, I think characters should be the province of their creators. I would prefer to work, especially in a new series, with characters that I develop myself. Still, Aaron really wanted to do the character, and Dan Danko encouraged it. So when the notion of turning Lord Pumpkin into "The Pump," a New York crime lord, came to mind, I finally broke down and said yes.

As I was reading the plots for Sludge #10 and 11, I noticed that the comic is starting to become populated with more Gerber-like creations such as Vinaigrette, Organism 0.9B, and the Bash Brothers.

[Laughs] And the fans will probably be moaning, "Has it all come to this?" It took me a while to loosen up on Sludge. As I said, I originally conceived the series as very down-to-earth, but I've changed my mind somewhat about that. After working with Pumpkin for all those issues, it's clear to me that Sludge can accommodate some of the more bizarre kinds of characters I like to do. Let's not give away too much about these characters.

I think it's safe to say, though, that the folks who have fond memories of my work on Defenders and Howard the Duck will find something to like in them. And it's worth mentioning that both Vinaigrette and Organism 0.9B share something with Prime.

How's work inside the Ultraverse?

Actually, very comfortable. I haven't found working with in the Ultraverse constricting at all. It's a very young universe at this point, so we're not running up against continuity problems every time we want to try something new. And we've been very careful to introduce new concepts and new characters at a relatively leisurely pace. Despite the number of Ultraverse titles we have now, there are many, many characters in the Ultraverse bible that have yet to be born. The Bash Brothers, for example, were created at the Scottsdale conference, and they won't make their debut until Sludge #10.

How the Bash Brothers appeared before?

[illegible]ding card. They're neat, aren't they? They hold four Ph.D.'s and a Harvard MBA apiece. I usually describe them as possessing the intellect of a Cambridge don and a personality profile that lands somewhere on the spectrum between Albert Einstein and a dangerously unbalanced professional wrestler

Is their mother, Birdie, just as smart?

No. While still in the womb, the brothers were the subject of an experiment performed by Dr. Ferdinand Lalama (introduced in Sludge #11). Lalama has past ties to Dr. Vincent Gross, who created Prime, and also to E. J. Caldwell Pharmaceuticals, in whose corporate headquarters Frank Hoag (the cop who became Sludge) was shot. Just in case I haven't hammered home the point blatantly enough yet, these two issues, Sludge #10 and 11, are pivotal to the series.

Is Pumpkin's kid-henchman, Pistol, one of your creations?

Yeah. Pistol I did create. I wanted to set up a parallel to Pump's past relationship with the little prince in the world where he was created. Of course, on earth, the relationship is the reverse… Pistol was the toy, and Pumpkin was the master.

Pumpkin's gone after Sludge #9, but you leave things so that we'll be seeing more of Pistol.

Right… Pistol plays a major role in Sludge: Red Xmas. It's the special giant-size December issue, which, by the way, will be penciled and inked by Mike Ploog.

This story gives us Pistol's "origin," how he wound up on the street before Pumpkin found him. And it ties up some deliberately-left-dangling loose ends from the "Street Wars" storyline. The most amazing thing about the story may be that it actually has a happy ending -- something that's fairly unusual for Sludge.

You also have another "special guest" in this issue… police Sgt. Lucio Perez. Lucio is a real person and a mutual acquaintance of ours from the CompuServe Comics Forum. How did the real Lucio Perez take to seeing himself in the story?

He's read the plot for the story, and he really enjoyed it. Lucio is a cop in San Francisco's Mission District. He's also a big fan of Sludge. He's helped me quite a bit, incidentally, with advice on police procedure.

Is dying Sludge's whole purpose and motivation?

It's not his only motivation, but it's the one we've dealt with the most. He is moved to action by other things. As you can imagine, writing a suicidal character is not the easiest thing in the world.

Wanting to die as a primary motivation can be difficult for some readers to relate to. A kamikaze is working towards death in the name of a "higher cause." Sludge doesn't appear to have a higher cause.

True enough. He just has a miserable life. I grant you that's not the most glamorous concept to work with in a field that does tend to thrive on glamour.

At the same time, it seemed so realistic to me and made so much sense, that it wasn't something that I could play out in one issue, or two, or three. Sludge had to have a real reason to let go of his suicidal depression. He finds it (as you know) in Sludge #8. And now he does have, as you put it, something to work toward.

You know, it would have been very easy to construct a story that would have lifted the veil of depression from Sludge. He saves somebody's life -- a big-eyed little kid or a young, innocent girl gone astray -- and suddenly realizes he has a purpose, a destiny, a reason for living. "With blue goo comes great responsibility." But you've read that story a thousand times. You might have accepted it, but you wouldn't have believed it. Worse, I wouldn't have believed it, and I have to write about this guy for a long time to come.

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informed about the Dr. Lalama material and how it related to Prime. Also, Sludge is going to be making a brief appearance in Night Man, so Steve Englehart called me up to check on a few points before he wrote the sequence. Sludge also figures peripherally into the Rafferty story in Firearm, and James Robinson has been calling me on that. We have our little spats and disagreements from time to time, but nothing life-threatening, or even friendship-threatening.

I noticed that the Ultraverse characters are starting to spin off into other media such as video games and film. Are there possibilities for Sludge?

Oh, yeah. I've heard something about a Sludge video game, which I think is a natural. You've got the sewers as levels, and all kinds of things are crawling around down there. I think it would make a terrific video game.

I picture it as a Super Mario Brothers-type game with all the pipes and mechanical things that you can jump out of and into. Maybe picking up pieces of power gunk floating by in the sewer, and if you grab them, you grow into Super-Sludge. Or he can just hurl hunks of sludge at people.

Or grab hold of them and melt them…

Whoa! Sludge doesn't melt people! Thank you for the opportunity to explain this explicitly. When Sludge's muck comes into contact with living tissue, the tissue's cells multiply uncontrollably. So it's not that he melts a person's clasped hands together, for example. They grow together. There's actually more tissue there when Sludge lets go than there was when he took hold.

Any other projects in the works?

A couple of things. I'm talking with Image about writing one of their ongoing series. Beyond that, though, I've had to put all other projects on the back burner until Sludge was back on schedule, which, finally it is. It will be nice to take a breath again without causing myself an anxiety attack. This past month has been real hell, scheduling-wise.

Sludge is a difficult character to write, and I've been pouring a lot of effort into the stories. I've been insistent on keeping the characters true to life, maintaining a sense of reality about what happens to them, and making the stories make sense. These things can take time.

Thanks for the inside info Steve. And good luck with future projects.

Thanks, it was a fun interview. My best to all your readers. "●-

At least you've now given him a slight chance at hope.

Oh, more than a slight chance. As of Sludge #8, he knows that Zuke, the drug Pumpkin has been hawking, may really be a "cure" for his condition.

Are you planning an eventual metamorphosis for Sludge?

Yes. Before the book reaches its second anniversary there will be profound changes in Sludge. But this, too, will be handled realistically. It'll happen over time, not suddenly and miraculously.

He knows the cure exists, but he's exhausted the only known supply of it, and the only "person" who knows where it came from -- Pumpkin -- is apparently dead. So, he's first going to have to learn where Zuke can be found. Then he'll have to find a way to get there, which won't be easy.

And then, once he finds the stuff, he'll have to deal with the possibility that there may be side effects to whatever transformation it induces.

How have subsequent writers' conferences gone?

Well, we've had our second and third already, and I'm told our next one will be in October or November of this year. They've been interesting. The first was a getting-to-know-you type meeting. I went into it very hesitantly. I was afraid that the result would be one of two things: either a comic book universe that looked like it was created by corporate committee… or a newspaper headline reading, "Comic Book Writers Found Dead in Scottsdale Hotel After Bloody Brawl."

With that many egos in one room, blood and gore by the bucketful isn't an uncommon result, particularly since none of us is exactly the shrinking violet type.

So I was pleasantly surprised that we didn't kill each other! We worked very well together and still do. We consult with each other all the time. For example, I used CompuServe mail and the Malibu BBS to keep Len Strazewski and Gerry Jones

Let's Talk Comics

Plug Into The Comic Book Info Superhighway...

You might be unaware that you can use your home computer to get more information about comic book collecting. After all, there has to be SOME practical use for the information superhighway, right? Well, all you need is a computer, (any kind will do, really) and a modem for your computer (a computer add-on which costs between $30.00 and $100.00... (some people already have them and don't even know it!) and you too can access the information superhighway. Because of the advent of more user friendly systems, you don't have to be a computer science engineer to take advantage of what's out there either. But even if you do have a computer and a modem, why do it?

Well, for starters, its a GREAT way to get in touch with other comic collectors all over the world. Everyone knows that our hobby is SO MUCH MORE ENJOYABLE when you have others to talk to about it, and who share your interest! In addition, it is a phenomenal way to buy and sell back issues.

Can't find that certain special issue that you need to complete your collection? No problem! Just post a message to the on-line community and SOMEONE in the world is bound to have it, and for a price in your budget!

Confused about the death, and subsequent return, of Superman? Just download the latest version of the Superman.FAQ (FAQ=frequently asked questions), which will give you all the answers you need!

Ever wanted to write your own stories for your favorite comic characters? Just join in with a Fan Fiction group and plot out your own stories!

Finally, one of the greatest benefits of joining the comic collecting on-line community is having access to the people who actually create your favorite comics! Many comic professionals take part in electronic forums of discussion... names like Peter David, Scott Lobdell, Len Wein, George Perez, Mike Heisler, Fabian Niceiza, Jim Shooter... the list goes on and on. It is a great way for the pros to stay in touch with the fans without having to leave their home. In fact, they often say that they enjoy forums as much as fans do! Additionally, an increasing number of pros will let you submit fan letters to them through E-mail which get printed in your favorite comics!

Sounds pretty neat, huh? Well there are several on-ramps to the much talked about information superhighway. Listed below are three of the most popular ways:

On-line Services: There are many different on-line services which have, as a part of their many offerings, comic book discussion forums. *GEnie, Prodigy, America On-line,* and *Compuserve* are all on-line services which carry such forums. If you have a computer with a modem, chances are good that you do have a membership to one of the above services.

Though the above companies do charge for their services, prices have dropped substantially due to competition. Memberships usually costs around $10.00 a month for any of the above. If you're looking for access to comic book "pros," then consider one of these services, because forums that include comic book professionals are more prevalent here than through other venues. Marvel, for example, often uploads electronic pictures of up and coming comic books to the comic book forum on Compu-Serve. Additionally, DC is planning their own forum on America Online.

The Internet: The Internet is by far the richest source of information for the comic book fan. It can also be one of the least expensive if you are a college student, as many colleges and universities give their students free Internet access. Also, you can gain Internet access from several providers (similar to the on-line services described above). Through the Internet, you can get to Usenet "newsgroups', or interest oriented discussions. There are several on Usenet, ranging from a newsgroup for general comics discussion, to more specified newsgroups, which deal with specific topics like the X-men or Superman.

Additionally, you can use the Internet to find comic related computer files, such as FAQ files, comic data base programs, and electronic fanzines. Because most of the more expensive on-line services maintain Internet gateways, you will still be able to write E-mail to your favorite creators on Compu-Serve and GEnie. The sky is really the limit on the Internet!

Local Bulletin Board Systems: BBS's (as they are known) often carry message networks on which you can find a conference dedicated to comic books! The wonderful thing is that calling a local BBS is often very inexpensive... the price of a local call! These networks tend to be smaller, so you will have access to fewer people, and don't expect to find many "pros" lurking about. Steven Grant, writer of *The Punisher* for example, has been known to frequent such smaller networks as FIDO net and Intelec. The local BBS scene is a great way to get started if you are new to telecommunication... and it's still an opportunity to make contact with other fans not only in your local community, but around the world. Just call a computer store in your area to get some phone numbers of BBS's in your community!

Well, now you have enough information on how to use your home computer to further your enjoyment of your comic collecting hobby...SO HAVE IT! Comic collecting doesn't have to be a solitary hobby; there are literally thousands of fans currently making use of the information superhighway to keep in contact with others in the hobby. Drop me an E-Mail if you are ever "in the neighborhood," and we'll chat about the latest issue of *X-Men.*

Contact John Holbrook
with your computer!
Use the following on-line addresses:

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By John R. Holbrook, II

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MAD 1	2,000	3,000
Showcase 1	1,600	2,400
Showcase 4	20,000	30,000
Showcase 6	1,500	2,500
Showcase 8	5,000	8,000
Showcase 9	3,000	5,000
Showcase 22	3,000	5,000
Strange Tales 1	1,300	1,800
Sup's Girlfriend Lois 1	1,500	2,500
Sup's Pal Jimmy 1	2,500	4,000
Tales to Astonish 27	2,500	3,500
Tales of Suspense 1	700	1,000
Tales of Suspense 39	3,000	4,000
X-Men 1	3,000	4,000

GOLDEN AGE	NM	M
Action 1	90,000	120,000
Adventure 40	11,000	15,000
All American16	25,000	35,000
All American 19	5,000	6,000
All Select 1	1,800	2,800
All Star 3	12,000	16,000
All Star 8	5,000	6,000
Batman 1	30,000	40,000
Captain America 1	25,000	35,000
Captain Marvel 1	9,000	14,000
Detective 1	35,000	48,000
Detective 27	90,000	120,000
Detective 33	10,000	14,000
Detective 38	15,000	20,000
Flash 1	23,000	33,000
Green Lantern 1	8,000	10,000
Human Torch 1 (2)	5,000	7,000
Marvel Comics 1	45,000	60,000
More Fun 52	20,000	30,000
More Fun 53	10,000	14,000
New Comics 1	6,000	8,000
Sensation 1	3,400	4,400
Submariner 1	4,500	6,000
Superman 1	50,000	75,000
Whiz 1	30,000	40,000
Wonder Woman 1	4,400	5,800

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Collectors Clamor For Clones... Zero Hour Blasts Off... Golden Age Frenzy Continues... & Generation X Heats Up!

(PUBLISHER'S NOTE: The ideas and information presented in the following Market Reports are the express opinion of the individual reporter, and do not necessarily reflect the views of Overstreet Publications, its staff, or its advertisers. Every effort has been made to verify the market report information. Nevertheless, the possibility of error always exists in a compilation of such scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of the information contained herein.)

LEE HESTER
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San Diego Comic Convention

I just got back from the convention. As always it was a stimulating and well attended event. If you missed it this year, you should plan to attend the next. For fans it is a chance to meet with hundreds of popular artists and perhaps to find that elusive book on one's want list. For professionals, it's a chance to broaden one's horizons by seeing many new things. This type of information can be more valuable than any profit made at a booth. I enjoyed the opportunity to meet many old friends and begin new friendships. Our booth sales were steady but not substantial, as we were not blessed with an abundance of high ticket items. Most of the better stuff sold the first hour of the first day. We received many favorable comments on our grading and pricing. Many people had the new Overstreet magazine in their hand. Sales included Sgt. Fury #1 GD $60; Star Trek #1 GD $50.

Aardvark - Cerebus sells well each month. The reprint collections which range in price from $17 to $30 also move well in our stores and at conventions.

Dark Horse - Mask is a certified hit at the box office. Many people are coming in to check out the comics and trade paperback from Dark Horse. We have received several calls for Dark Horse Presents #10-21, which contain the first stories. The main character was at that time called Masque. Sin City: A Dame to Kill For continues to be a strong seller, as is Martha Washington Goes to War. There seems to be a large and steady demand for all the works of Frank Miller. His collections including Wolverine, Dark Knight, Daredevil, Hard Boiled, Sin City, etc. are steady sellers.

DC - Sandman continues to be one of the best selling titles in the industry. Early back issues sell at Guide when we can get them.

Defiant - Sales have really dropped around here. Only Warriors of Plasm sells more than 10 copies for us.

Drawn and Quarterly - Their small line has been well received by fans of alternative books. Underwater by Chester Brown looks promising.

Fantagraphics - Hate, Eightball, Naughty Bits, Big Mouth, Cud, Duplex Planet, Real Stuff, and Love and Rockets are all good sellers for us. Most of the movement is with the current printings. There is little demand in our store for expensive first printings of these titles.

Gladstone - Pat Block has just begun drawing for the Disney titles. His work is being very enthusiastically received. Along with Don Rosa, and of course the reprints of the Carl Barks work, there is much to recommend in the Gladstone line for readers of any age.

Image - Spawn, and WildC.A.T.S. continue to be top sellers. Many retailers were upset by Todd McFarlane's skipping of two issues in an apparent attempt to circumvent the return-ability rules. Many retailers also voiced their disapproval of the mystery creator month, as it was felt that the lack of information makes the ordering process difficult.

Malibu - Although a number of these titles are well regarded by some superhero fans, they are not selling large numbers for us. Perhaps the superhero market is already too crowded to allow consumers to add many more titles to their budget.

Viz - All sell well. Lycanthrope Leo is the weakest. Ranma 1/2 is the clear winner. The collections sell on a steady basis. Sanctuary and Crying Freeman lead the pack around here.

Warp - All the Elfquest titles sell well to a devoted following. For new readers, I recommend picking up the first book, now available in hardback. I have not yet met a person who tried it and didn't get hooked.

Golden Age

I just picked up a nearly complete run of 3-D books from the early 50's. Several other dealers in the area were uninterested in making an offer for these, as they felt that there was no demand for them. I feel that although there are some very slow 3-D titles, there are some nice ones that are being overlooked. I had never seen a copy of 3-D Katy Keene for example. Another highlight are the two EC 3-D books. I will report upon the salability of these in a future installment.

Shameless Plug

Speaking of conventions, I will be presenting my own show. It will be entitled "Lee's Comics Presents the 1st Annual Comic Book Sale and Show. It will be at the San Mateo Expo Center, Oct. 22nd & 23rd, 10:00 am to 5:00 pm. Admission will be $5 per day at the door, both days for $8. In advance at Lee's Comics, it's $4 per day or $6 for both days. The following guests are already confirmed: Peter Bagge (Hate), Day Clowes (Eightball), Mary Fleener (Slutburger), Dennis Worden (Stickboy), Tom Tomorrow (This Modern World), James Hudnall (Solution, Hardcase), Jim Woodring (Jim), Pat Moriarity (Big Mouth), Roberta Gregory (Naughty Bits), Diane Noomin (Twisted Sisters), Bill Griffith (Zippy the Pinhead), J. R. Williams (Crap), Dennis Eichhorn (Real Stuff), Frank Stack (Our Cancer Year), Donna Barr (Desert Peach), Mario Hernandez (Love and Rockets), Richard Sala (Black Cat Crossing). There will be more guests added. Look for further information in the near future.

In Closing

Never let it be said that these market reports fall on deaf ears. I have received comments, letters, FAXes, and phone calls from numerous creators and business folk mentioned in this column. The creators really do care about what you think. The wise ones read all the various publications to keep their pulse on the industry. If you have views on either side, make sure to let your voice be heard. See you next time, until then, don't forget to say "Overstreet is the Overlord."

DEAN SCOVILLE
Comic Detective
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Though we've patronized the San Diego Comic Convention since the days of El Cortez, the 25th annual gathering was our first as dealers. It was also fun to watch the dealers cannibalize one another's inventories. Not immune to the temptation, I got some great bites from John Hauser. East Coast collectors are fortunate to have such a reputable dealer in their back yard. We will definitely be back next year.

Golden Age

Horror, fantasy, and western titles were very popular, particularly Atlas pre-hero material. The following books sold at Overstreet Guide prices: Two Gun Kid #1, 2, and 3 (all in FN); Ghost Rider #1 VG; Arizona Kid #1, 2, and 3 VG. Ranger Comics and Blonde Phantom - with those infamous "good girl"/bondage covers - proved quick movers. Journey Into Unknown Worlds, Marvel Tales, and The Thing were sellouts as well. It is interesting to note that even lower grades on these titles were eagerly snatched without commiseration or debate.

Silver Age

Our mainstay. Wonder Woman was surprisingly popular with all of our books liberated by the end of the first day. Hot on the gal's heels was Amazing Spider-Man. Of Web-Head commanded easily the most "key issue" requests, with #14, #28 (the first Molten Man in stark contrast against a solid black background - good luck on finding one in true "High Grade"), #50, #101, #129, and #300 each receiving their fair share of attention. Others in the limelight were X-Men #94, Giant Size X-Men #1, Hulk #181, Iron Fist #14, and Showcase #60. Happy

to say we were able to placate the early birds. Sales of that winged mammal, Batman, soared with sales of many non-key issues as well as #171 and #234 (just wait for Jim Carrey and Tommy Lee Jones to make their respective bows as the Riddler and Two-Face). Multiple copies of Star Wars #1 were blowouts; however, Spectacular Spider-Man #1 was stagnant, though priced below Guide.

Predicted Plummet

Amazing Spider-Man #149 -- hotter than New Mutants #87 and X-Men #201 were two years ago, and destined for the same fate. While still a consideration for many buyers, high grade comics don't enjoy quite the monopoly they did a year ago, with more practical collectors content to fill their runs with lower grade copies. The liability to this practicality (from a dealer's standpoint) is that mid-grade copies are increasingly difficult to move.

Acquisitions

I am seeing an influx of younger Silver Age collectors. I suspect that there has been an exodus from much of the speculative market. Part of the attraction to comic collecting has been the never-ending hunt for gems and one might suspect that the more elusive treasures may just as well be buried. Still, great books can always be found at the San Diego Comic Convention. Among our more notable acquisitions were Batman #5 (VF, Cicconi restoration) and Hulk #2 FN+.

In Conclusion

Beware of "false profits" -- make your collecting guide Overstreet.

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PATRICIA VICK
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New Hartford, NY 13413
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Deadline pressures...

Dark Horse - Slowly getting momentum based on movie-related items. The Mask very well may be big, with all the hype that it has been generating. Next Men has a strong following, and everyone was upset at the demise of Danger Unlimited. Aliens has slowed considerably and any Predator series more so. Star Wars continues to be the hot commodity.

DC - KnightsEnd caught me totally off guard. Throughout the whole Knightquest ordeal, readership dropped as well as sales. Suddenly Bang! Double orders sold out. Robin and Catwoman sold consistently. Flash and Green Lantern have gained interest, their titles selling above normal. Zero Hour has started with incredible sales, including the tie-ins. Even though the readership is confused, hopefully it'll all make sense. DC is doing an excellent job in marketing the summer season. RIP Neal Pozner.

Defiant - Wish I could say more. Dark Dominion has a following! Some anticipation on Schism has been felt.

Image - Bless Peter David. Spawn sales have fallen here and can't get up. The fact that 19 and 20 were skipped attributed to this. I noticed the prices in Overstreet leading to this downward trend a few months ago and sure enough, there they sit on the shelves. Image otherwise has done well. Rob's back from sabbatical and what do you know? Jeez, there's a totally one-dimensional background now!

Malibu - Ultraforce has been buzzing about the shop. I look for some swift sales on this one. Gerard Jones has been getting some good reviews lately. Prime has moved quite well, and Mantra has developed a solid readership.

(Funny, all the reports I've read recently involved the words "readers" and readership". No more "hot" items or "speculation". If reading comics continues, I think companies that actually craft intelligent stories into their product will be the ones to watch.)

Marvel - The Spiderclone has generated some interest but it hasn't been considerable. I don't think they've pushed Peter Parker over the edge, appearance-wise. I mean this guy has had the world dumped on him, and he still looks... spiffy. His costume ought to be tattered, you ought to see his features writhing underneath the mask. But we don't. The X-titles are consistent, the Phalanx Covenant boosting sales.

Valiant - Minuscule interest in this once giant.

MICHAEL TIERNEY
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July started off with a firecracker bang for us as we wrapped up our summer sale with a last day, 50% off any one item coupon (one per customer) sale, good for anything in the store. I bring this up because many of the sale prices in the following report reflect the feeding frenzy we experienced on our key books and explains why there are many items of the same condition sold at drastically varying prices. Spider-Man books continue to sell briskly and, along with limited and signed editions, were the books of choice for many coupon sales.

Silver Age

Marvel dominates sixties sales, with Spider-man the most popular, and a lot of interest still circulating in early Warlock stories. Sales; Amazing Spider-Man #7 FR $21.15, #20 (1st App. & Origin Scorpion) VF $34, VF $14.25, #23 (3rd Green Goblin) VG $13.25, #25 (1st Mary Jane Cameo) GD $18.94, #26 (1st Crime Master) VG $23.25, #29 VG $11, #94 (Origin Retold) NF $9.50; Avengers #2 VF $150; Batman #200 (Origin Retold) VG $12; Captain Marvel #1 VG/NF $29.75; Classics Illustrated #120 (1st Printing-The Hurricane) VG $8; Incredible Hulk #102 (Origin Retold) Near Fine $24.50; Iron Man #1 (Origin) VG/NF $43.75; Marvel Tales #1 VG/NF $19.58 -- 2nd copy VG $17.50; Silver Surfer Vol. 1 #2 FN $21.50 -- 2nd copy Near Fine $14.75, #7 VF/NM $18.88; Sub-Mariner #1 NM $47.88 -- 2nd copy VF $33.88; Tales to Astonish #59 (Giant-Man Vs. Hulk) GD $13.75, #62 GD $9.25; Thor #151 VF/NM $19.50, #154 NM $23.50

Bronze Age

Without question, the hottest books from this time has to be the Amazing Spider-Man Clone issues, with speculators snapping up issues #148 through #153 in any and all conditions. Sales: Amazing Spider-Man #121 (Death of Gwen Stacy) VF/NM $22.50, #129 (1st Punisher) VG $21.50, #152 MT $11, #153 MT $11.50, #162 (Punisher & Nightcrawler App.) NM $9.75, #238 (1st Hobgoblin -- Tattooz card intact) MT $31.25, #239 (2nd Hobgoblin) NM $29.75, #289 (Death of Ned Leeds -- 1st Hobgoblin) MT $11 -- 2 copies; Avengers Annual #7 (Thanos App. -- Warlock Dies) MT $28; Brave & Bold #68 (Bat-Hulk) VF $13; Conan the Barbarian #24 (1st Full Red Sonja -- last with Barry Smith Art and, in my opinion, the best work he ever did) NM $10.25; Marvel Premiere #1 (Origin Warlock) NM $12.50 -- 2nd copy FN $8.75; Punisher Vol. 1 #1 VF $9.75, #2 MT $12.50; Spectacular Spider-man #1 VF $23.75, #2 $8.75; Spider-Man Vs. Wolverine #1 MT $9.75; Warlock #11 NM $19, #15 MT $22; Web of Spider-Man #1 MT $12.50; Wolverine Vol. 1 #1 NM $14, Vol. 1 #2 NM $9.75; Uncanny X-Men #108 (Bryne Art Begins) NM $13.50; Uncanny X-Men #121 MT $14.88 -- 2nd copy NM $12.75, #205 (Wolverine Solo by Barry Smith) MT $15, #211 (Mutant Massacre) MT $17.75 -- 2nd (sale) copy NM $8, #212 (Massacre) MT $15.50 -- 2 copies.

Modern Age

Gen 13 from Image continues to sell briskly here at Overstreet prices, with disbelieving comments from purchasers about the values listed in other guides, and their refusal to purchase at inflated prices. For us, the interesting thing about Gen 13 is that we had plenty of copies of the first two issues to cover consumer demand, and had stacks sitting on the shelves until convention marketeers started speculative buying, reminiscent of last years boom and bust on certain other Image titles. Sales: Alien #1 MT $11; Amazing Spider-Man #361 (Intro. Carnage) MT $15; Batman #500 (Signed & Numbered) MT $9.98; Batman-Legends of the Dark Knight #1 MT $9; Batman-Sword of Azrael #1 MT $8.75; Bloodshot #0 (Signed) MT $25 -- 2nd (sale) copy $12.50; Black Orchid #1 (Platinum Edition) MT $12.50; Cable #1 (Signed & Numbered) MT $19.95; Dark Horse Presents #1 (1st App. Concrete) MT $6; Dark Horse Presents Aliens (Platinum Edition) MT $24.98 -- 2 copies; Deadpool #1 (Signed & Numbered) MT $34.95; Green Lantern #51 (Signed & Numbered) MT $28.95 -- 2nd (sale) copy $14.48; Hulk #367 (1st Keown Art) MT $11.75; Image #0 MT $12.50; Magnus, Robot Fighter #0 MT $50; Max Yearbook (Avengers/X-Men Holographic Cover) MT $20; Mortal Kombat #1 (Gold) MT $14.95; Predator #1 MT $15; New Mutants #87 (Intro. & 1st Full Cable) MT $18; New Warriors #1 MT $9.75; Ninjak #1 (Gold) MT $25 -- 2 copies; Robin Vol. 3 #1 (Signed & Numbered) MT $12.47 -- 3 copies; Perg #1 (Signed) MT $8; Ren & Simpy #1 MT $9; Robin Vol. 3 #1 (Signed) MT $12.48; Sandman #1 MT $27.25; Secret City Saga #0 (Gold) $25; Shadow #1 (Chaykin Art) MT $11; Shadowman #0 (Signed) $25 -- 2nd (sale) copy $12.50; Star Trek Deep Space Nine 1 (Limited Edition) MT $19.95; Star Wars Dark Empire #1 MT $11; Star Wars Dark Empire #2 MT $13; Strangers #1 (Limited Hologram Cover Edition) MT $25; Streetfighter #1 (Gold) MT $7.50; Supergirl #1 (Signed & Numbered) MT $22.95; Superman #75 (Bagged-Unopened) MT $15; Terminator-Tempest Limited & Signed H.C. $34.98; Thor #412 (1st Full New Warriors) MT $17.25; Ultraverse Premiere #0 MT $17.50; Venom #1 (Gold) MT $20 -- 2 copies; Venom #1 (Signed & Numbered) MT $12.47; WildC.A.T.S. #1 (Gold & Signed by Lee) MT $70 -- 2nd (sale) copy MT $35, #6 (Gold) $25, #7 (Platinum) MT $20; Witching Hour #1 (Platinum) MT $20; Wolverine Vol. 2 #1 MT $30 -- 2nd copy FN $12 -- 3rd (sale) copy MT $14.50, #10 NM $11, #75 (Signed & Numbered) MT $19.95; X-Men #25 (Platinum) $25 -- 2 copies, #25 (Gold) MT $25; X-Men Unlimited #1 (Signed) MT $20.95 -- 2nd (sale) copy $14.98, X-O Manowar #0 (Signed -- 2 Signatures) MT $14.97.

DC Comics - Zero Hour has far outperformed our expectations. While the summer extravaganzas from other publishers continue to flounder here

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(Defiant's Schizm, Valiant's Chaos Effect, and Comics Greatest World's Will to Power for examples), DC has delivered an unqualified success -- again. Previous hits like the Death of Superman, and the Bat-Breaking storylines, have enabled DC to keep a solid hold on their market share over the last year, while Marvel has lost a huge chunk of our market to countless encroaching independents. Zero Hour wraps up the major renovation DC began with Crisis on Infinite Earths nearly a decade ago, but I doubt the innovations will stop here. DC has positioned themselves in the market place much the same way Marvel was poised against the then dominant DC Comics over thirty years ago.

Marvel Comics - Tom Tenney and Ray Garcia have been drawing strong compliments for their artwork on Force Works. Generation X has spawned a new flurry of interest in the X family of titles. Marvel as a whole seems to have bottomed out from the last year's slump. When Image's market share was climbing, it seemed to be at the expense of Marvel. Currently those customers are finding their way back. In some ways, Image seems to be Marvel's new secret weapon, now wrecking havoc on the independent market. Shoppers of independent publishers have become so conditioned to buying what looks like a Marvel, and reading stories that sound like X-Men, they're seeking out the original thing instead of imitations.

Image Comics - Doom's IV finally arrived after a long delay. The surprise limited 2nd and 3rd covers were no problems since the reserve list had dropped so drastically during the wait, and with our policy of the longest standing reserve customers receiving the limited editions, all the customers at one store received both. I'm glad Image relented from their latest marketing plan to switch the initial creators around and not tell us which books they will produce. If they hadn't released the information retailers need in order to make accurate purchasing decisions this could have been another fiasco that would have ranked up there with the decision to skip Spawn 19 & 20 (if I had a nickel for every customer outcry I have heard about this, people would ask me which casino slot machine I hit it big on.).

Dark Horse Comics - Anything with the words "Star Wars" on it is hot: back issues, toys, cards, and Classic Star Wars comics. There is a lot of anticipation for upcoming Tales of the Jedi spin offs.

On the touchy subject of censorship, Sachs & Violens presented a case for additional levels of mature labeling to enable not only retailers, but parents as well, to keep the wrong books out of young hands. We bagged shelf copies of Sachs & Violens on arrival (taped front to back to front), but still an adult purchased this book (we thought nothing of the purchase since this is aimed at adults), gave it to his son, and the mother was not happy.

The book did not carry a "For Mature Readers Only" on the cover, which in itself is not always taken seriously on some books such as Lobo, even when the words "We Really Mean It" follow the warning. Parents approve of their children buying Lobo, although it is with the same facial expression (and rolling eyes) as when they see Beavis & Butthead comics.

I agree that the Peter David stories and excellent artwork by George Perez do not constitute pornography, but neither is this a book for all ages. Explicit subject matter about snuff movies and kiddy porn, no matter how severe punishment is dealt to the perpetrators, are things a parent would like to have a warning about. I don't intend to be singling out Marvel on this problem. Another example is the recent Dark Horse release, Rascals in Paradise, with absolutely no warning on the cover.

I feel all publishers need to exercise caution so we avoid a repeat of the censorship hearings of the fifties (place echo effect here), and retailers would certainly appreciate a little more help out here on the firing line.

I'll talk to you next month... if the Bloom County chapter of Mothers Against Dolly Parton In Zero Gravity Society doesn't do anything rash

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Greetings, comic lovers. Time for another market report from Southern Indiana. I'll start my market report with the observation that the back issue market seems (overall) very healthy.

Silver Age

Continues to sell very well. There is a huge demand for key issues in high grade (VF+ or better), but low grade books that are accurately graded and reasonably priced sell nearly as quickly. The market in this area is overwhelmingly dominated by Marvel collectors, but in mail order 10¢, 12¢, and 15¢ cover price DC's disappear as soon as (or even before) they are listed. Recent acquisitions: about 200 comics, mostly DC, from 1958 - 1963. Almost all grade GD - FN Keys include Brave & Bold #28 - #30, Bonanza #1 GD (FC #1110), Rocky & His Friends #1 VG- (FC #1128). There is also an Action Comics #251 VG which, by the way, contains a full page ad for the next issue of Action and the introduction of Supergirl. This is not just a picture of the cover to #252, but actually portrays Supergirl. In a sense, her first appearance! Recent Sales: Green Lantern #1 VG- $300; Incredible Hulk #2 FR $165 (cash & trade); Superboy #80 GD (1st meeting Superboy & Supergirl) $10; Wonder Woman 114 GD $4

'70s Comics

The Horror/Mystery/Monster genre books of this time period continue to be very much in demand. I receive calls regularly for titles like Ghosts, Sinister House of Secret Loves, Supernatural Thrillers, and Witching Hour. Other "Hot" books of this time period include Moon Knight's first appearance (Werewolf by Night #32) and Marvel's Star Wars series. Concerning Star Wars, I want to offer the observation that the last 10 - 15 issues of the series are hard to find, issue #100 is very hard to find, and the final issue, #107, seems near impossible to locate! Need #107 to complete a set, and I've been checking with over a dozen shops across the country - with no luck. A collector friend in Kentucky recently paid $5 for a NM copy (5 x Guide) - lucky dog!

But the Hottest of the Hot right now are the Spider-Man clone issues. Prices are all over the map on these right now, ranging from a little over Guide to: Amazing Spider-Man #149 @ $175, #148, #150 & #151 @ $80, What If? #30 @ $35 (Is this the first What If? story to come true?!). A few savvy collectors are picking up Spec. Spider-Man Annual #8, which features the return of the Gwen Stacy clone and reveals some new and potentially important information on the clones. (See my Comics In A Flash column elsewhere in this issue for more info on the clones)

The Case For 70's Comics, Part II

As mentioned in last month's market report, I'd like to discuss in more detail some common criticisms of 1970's comics. The two most common criticisms are quality and quantity, the suggestion being that comics from this decade are somehow intrinsically less desirable and that they are plentiful, with a large enough supply to easily meet current and future demand. Next month we'll discuss quality, but this month let's look at quantity.

How common are books from this time period? In many cases, not nearly as plentiful as some have suggested. And a distinction should be made between comics published before and after 1976. Prior to 1976, comic books were distributed the same way they had been for the past 40 years, through regional wholesalers on a returnable basis. What few comic shops existed in the early 1970's got their books from the same place that the corner drugstore did (Loge News in this area) at the same discount of around 25%. Now a 25% markup isn't much, but oftentimes, terms were even worse for the comic shop. Worried that these "used book stores" would buy comic books from kids for a nickel and turn them in for a credit of 75% of cover price, many specialty shops were not allowed to return their unsold copies, like their competitors could. It's no wonder so few comic shops existed back then.

So most collectors (and there were a lot fewer of us then, believe me) got their comics by trying to be the first at the drug store when they arrived or, if they had transportation, making the rounds of all the area establishments that carried comics. Add to all of this the fact that sales were steadily eroding throughout the decade, and one realizes that comics published in 1973 are probably in no greater supply than comics published in 1969 - there is just (currently) more collector demand for the 1969 books.

After 1976 and the advent of direct distribution, circulation improved, in a fashion. Comics were sold to comic shops on a non-returnable basis at 50% off cover price. With the mark-up now reasonable, and the hobby growing, more comic shops sprang up. Many stores ran their new comic business on a break-even basis... ordering extra copies to put into back issue stock. With more copies saved as collectibles, comics published after 1976 are certainly easier to find, especially in high grade. But at the same time, sales were at an all-time historic low. For perspective, in the '40s, '50s and even into the '60s, the best selling titles were selling between one-half to one million copies a month. By 1977, only a few titles could boast circulation figures of 250,000 copies a month. In 1977, circulation on the X-Men, a "Hot" title, was only 135,000. Over at DC, sales were so bad that in 1978 they canceled nearly twenty titles and revamped their distribution system in the now famous "DC implosion". A large number of their titles sold less than 100,000 copies a month, including Detective Comics, which only avoided the ax by combining with Batman Family and becoming part of their "Dollar Comic" lineup.

My point here is that there is not a lot of copies available to meet any significant increase in demand, the run up in price on Amazing Spider-Man #149 being a great example. And Spidey was one of the best selling titles. Any substantial increase on the marginally selling titles (and historically speaking, most titles were marginal) would quickly create a shortage.

Well, that's enough 1970's Comics proselytizing! Till next month.

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DC - As I write this, Zero Hour #0 has just arrived and so far the entire series has been a resounding success. The crossovers have all sold well beyond expectations and interest is now very high for the Zero month issues. Vertigo continues to do extremely well with Sandman and Hellblazer leading the way but sales are also climbing quickly for Books of Magic and the Vamps mini-series.

Marvel - The Phalanx Covenant storyline running through the X-titles has certainly piqued interest in the line with big increases on the lower selling books like X-Factor and Cable for the crossovers. There has also been a steady increase in demand for Wolverine since #75 (which co-incidentally is my most requested back-issue right now, selling fast for $8 each whenever we get them). The Spidey-clone story has just begun and seems to have put everyone in a frenzy over the clone's first appearance in Amazing Spider-Man #149. There are people willing to pay $75 for a NM copy - as soon as I can find some!

Others - From the other publishers; we are seeing the greatest demand right now for Star Wars stuff (even the old Marvel series that we couldn't give away a couple of years ago), Spawn, Wildc.A.T.S., Gen 13, Vengeance of Vampirella, any Crow stuff and the Legends books from Dark Horse.

Back Issues

Bronze Age: The high demand for Silver Age Spider-Man seems to be finally spreading to the rest of the run as well. The frequent requests for #149 & 150 aside, requests for any Amazing Spider-Man below #200 in high grade have increased dramatically. Highlights of some recent sales include: Amazing Spider-Man #134 VF $18, #135 VG/FN $18 and Giant-size Spider-Man #4 VF/NM $50.

Silver Age

We recently acquired a high grade run of Justice League ranging from #25-110 with most issues VF to NM. We have already sold about half the run for between 1.5x and 2 x Guide, with many 12¢ issues listing for under $20 (in my opinion, these books are a steal). Sales include: JLA #26 VF $65, #27 VF $65, #28 FN $50, #29 VF $80, #46 NM $70, #55 FN/VF $36. Some recent sales include: Batman #207 FN $7, #258 VF $12, Detective #385 FN/VF $8, and Teen Titans #21 FN $14.

Another recent acquisition was a collection of approximately three hundred Dell and Gold Key westerns and movie tie-ins. While most of the books were low to mid-grade almost all are photo covers, including John Wayne, Clint Eastwood, Gunsmoke and virtually every other western title published during that time.

That's all for this month. See you next time.

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Yo Comicholics! What's happenin' from the San Diego Comic Con. Wow--it's even bigger this year! Still the largest in the world. I talked to Ken Krueger, one of the Con founders and he said the first Con had 300 people--there seemed to be more than 30,000 at this one--the 25th. Every year the displays get more impressive. Sunday (when traditionally, attendance is sparse), it was packed… so tight it was impossible not to bump into lots of people.

Top Ten List

Ten more great artists that have not drawn "The Big Book". Ten artists who don't get the Jim Lee, Rob Liefeld "Big Fan Interest" they deserve: (1) Mike McKone - Punisher; (2) Roman Morales - Lynch Mob; (3) Art Adams - fillers; (4) Alex Ross - Marvels; (5) Martin Egeland - The new "Aquaman"; (6) Lee Loder -- Wonder Woman; (7) Dave Dorman - covers; (8) Joseph Lindsner - Cry for Dawn; (9) Kevin McGuire - Justice League; (10) George Perez - Teen Titans, lots of books.

Comic Gossip

I hate to repeat myself and I'm not one of those Marvel bashers, really, but these days it seems like Marvel Comics is almost all "filler" and not much "killer". The greatest thing that could happen to comics in this super saturated market now would be for all the companies to drop half their books -- but Marvel should cut about 80%, it's just too darn much folks! We all know about X-Men, X-Factor, X-Force, X-Generation and all the other X-titles, but we can also look, for instance, at Spider-Man. Now let's see, class. There are four or five regular titles, at least one reprint series and of course, the Classic Spidey reprints, there's two mini-series, then there's… oh, you get the idea.

Now I really do love Marvel. They've helped our store in so many ways -- with rack allowance, advertising co-op and our very own great West Coast representative, Marvelous Mike Martin. But folks, when the Marvel titles arrive each week, the collector yawn is deafening. With all the competition in comics these days, you can't make many mistakes. It's not like you can just make a few improvements, get a new artist, kill a character, and get the readers back. I think Continuity and Defiant have found that out. You've got to do most everything right or "the fan boys" move on to another book. And with three or four new companies coming along each month they might not have time to get back to you.

Older Books & Art

People at the San Diego Con were reporting record sales on Silver and Golden Age books. Me and the wife bought the cover art for a Reed Crandall Blackhawk and for more than I've ever paid for anything in my collection. The original art for Golden Age has to be much more rare than the comics because no one kept them then. They're still vastly under-valued!

We picked up a huge number of Fiction House with those great women in jeopardy covers and some more earlier Superman.

See you next month! Make Mine Overstreet.

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Overview

Since the summer seems to be just a bit more active than I projected, but certainly not "hot", let me briefly overview it, and then go to some salient issues. DC is the clear winner for the summer. Zero Hour is (was) a hit. Complete sell-through, and everyone is happy with it. Congratulations to DC. Marvel's Phalanx Covenant turned out well and is a steady seller if not a sell-through. Most everyone seems to want Generation X, so this may heat-up the normally luke-warm September period. Valiant and Milestone remain the constant, steady producers. Nothing very hot, but nothing cold, both companies complete sell-throughs with everything (and for the most part without any gimmicks). Good stories and art still do the job. Defiant is stopped cold; absolutely no interest here. Dark Horse remains a force to contend with, but nothing high profile. For comments about Image see below, but specifically I do say "thank you" six times when someone, anyone purchases "Boof"… for these titles my orders will go "poof". Requests remain for Gen 13's, Shi, Lady Death, but not from my regulars; usually phone inquiries, and my speculation here is that it is just that, speculation.

Back Issues

Marvel is consistently the winner here, and to sound redundant, with ASM and X's. Completely sold out of my remaining issues of ASM #149 (in last issue, a typo made it seemed that I was selling ASM #14 for $40 (that would have been back in 1984), but of course, I'm sure you figured out is was ASM #149). The hub-bub seems to have receded for now, but this remains a key issue of a key subset. Currently I would place a price of $55-$65 on it in NM. DC's remain in demand for all of the Kirby issues, Kamandi, Forever People, and there seems to be a surge of interest in Jonah Hex and the Weird Western Tales with his appearances. All in all, a steady, if uninspiring summer. My biggest kick was in finally selling my last box of Fleer Flair Cards, at 10% over cost. I was afraid I was going to have to remainder them. Well, I've learned a lesson, although I doubt if this will have any affect on what will be produced in the future.

Customer Complaint Dept.

For a change not mine, since the follow is feedback from my customers, but certainly of sufficient interest to report it. The first complaint deals with what Image is currently doing with the "alternate" covers. Recently I congratulated Image in these pages for their come-back but, to be frank, the non-issues of Spawn #19 and #20 has clearly questioned their credibility here and has provided a "split" in their come-back.

But, this was not the complaint. Obviously I'd have to order a large amount of each Image that has an alternate cover, to allow every subscriber to have one. I don't do that, but rather I distribute them by random chance, and this seems to satisfy everyone. However, my customers have reported that they've known of, and seen "dealers" who delete the alternates from their regular distribution, "stockpile" them, and they appear a few weeks later, at an inflated price.

My recommendation here: Do not support this type of activity. These are manufactured collectibles and will not hold their value; if you have condemned the Shopping Networks when they do this with issues, apply this same reasoning. Don't support this type of activity by anyone. If you do, you are reinforcing their continuing to do this. Don't complain, act. Don't buy.

The other complaint involves a company that I happen to admire, support and encourage; the EC reprints by Russ Cochran. This was brought to my attention when a customer looked through the so-called EC Annuals. Back in the '50s, when the origi-

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nal Annuals were published, they consisted of returns from the newsstands, or left-overs, which the EC company bound together into a 25¢ annual, which was priced at less than the combined cover price of the individual comics which were included. The current "Annuals" seem to me to be in exactly the same situation; left-overs which were not sold. However, the price for these "Annuals" is more than for the individual issues.

Obviously the rationalization for this would be that they charge over cover for the #1 issues (which are included in the annuals), but to be frank there are many of these available, and they can be easily purchased at local shops for cover price. My reaction; I will not be ordering any more of these Annuals in the future. You can use your own judgment.

But, all in all, it seems that the whole publishing segment is attempting, individually and severally, to try to wring every penny out of dealers and consumers. I can take some action (like not ordering), and you can take whatever actions you deem appropriate.

Cover Price Comment

Following the above paragraph, surprise, this months comments are directed at Marvel; more specifically, the issue of what you can try to do to keep the cover prices of comics from their ever-upward spiral. (Not much, I fear, but we can try.) Marvel's latest gambit involves the supposed complaints they receive regarding the paper on which their comic are printed. In 15 years I've had complaints about cover price, lateness, gimmicks, delays, poor story line, bad art, but no one has even mentioned paper quality as a source of discontent. But I digress; Marvel says they are getting complaints. To solve this, starting September they are bringing out all of their X-related titles on two types of paper: the regular stock which they are currently using, at $1.50, and a higher grade of paper, at $1.95. This is to evaluate which is more popular. Sound OK so far? Not so. The $1.50 edition will be released two weeks after the $1.95 edition. Now what's the real catch here? Who is going to wait the two weeks to save the 45¢? Not many it seems; I surveyed my subscribers and while no one likes it, they'll grudgingly pay the 45¢ rather than wait (although when I told them, some of them removed the X-es from their holds). So, that means I'm only ordering the expensive version, at my customers quite angry choice. I've ordered none of the $1.50 versions.

Now, what does all of this translate to? Well, the next step is that Marvel will look at the pre-order figures and say, "Obviously everyone wants the more expensive paper (when really they don't want to wait the two weeks), so eliminate the $1.50 versions", and we end up with a 30% price increase with the increase being blamed on the dealers who ordered. There seems to be no justification for the two week delay if the printers can bring out a regular version and a hologrammed, pop-up, embossed, sealed, inlayed version of the same issue in the same print run, the same week.

Clearly, what we have here is a self-fulfilling prophesy, where it is set up that the $1.95 version has to be much more ordered. The follow-thru will be a price increase across the board to $1.95. If you want to attempt to stop this, don't buy the expensive versions; it's just that simple. If you collect paper stock, then certainly get all the $1.95 editions, but understand the ramifications of your purchases.

Finally, let me add this. I think this is all nonsense; the price increases are probably already set, and this will provide justification. The price increases will be necessary for a higher price point for the external market (Wal-Marts, etc.). But, if you really do want to make your voice heard, at least I think I can point out how you might do this. I also must congratulate Marvel on a truly ingenuous marketing ploy. When you can make a price increase the fault of the dealers, that's good… very good.

Overstreet's Comic Book Quarterly

The following is totally unsolicited testimonial (really). While it says, "For the advanced comic book collector", the Gold and Silver Overstreet's Comic Book Quarterly is a gold-mine of knowledge, information, stories, photos, history, and fun, about the genealogy of our grand hobby. Articles on Turok, Sugar and Spike, DC War Comics covers, Jack Burnley, Kirby, Silver Surfer, the wonderful odd-ball stuff from the 50's, you name it, it will turn up in a wonderfully written, knowledgeable article eventually in *Gold And Silver*. If you are not "advanced", this is how to become that. As soon as it arrives, it's the first thing I read. While it does update prices for Gold and Silver books, and that's a lot of work, the real meat of the issues are in the articles. Give it a chance, if you haven't done so yet; it's a real change from an article about what Todd McFarlane eats for breakfast. I really think you'll… enjoy.

ROB HUGHES
Executive Investments
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1994 San Diego Comic Convention

The dust has finally settled. After licking our wounds and weighing the outcome, the 1994 San Diego Comic Convention was a smashing success. A record attendance this year with the final count reaching approximately 40,000 collectors and fans that came from near and far to brave the largest comic show in the entire world. And was that convention center crowded (especially Saturday)! Our hats off to the convention committee for once again excelling with an amazing show. Keep up the good work. Enough babble, onto the main event of this report.

Golden Age

Gold was and is without a doubt, king of comic book land. And have you seen the price increases in the latest *Overstreet Comic Book Quarterly* (*Gold & Silver Quarterly*)? They're beginning to give me a nose bleed. With demand for these rare items skyrocketing, the prices are not far behind.

As mentioned before, Timely's are the pinnacle of desire with Capt. America's charging ahead, leaving all other titles in the dust. Some sales: Two Captain America #5's VF each sold at $2,500 apiece, #10 VG+ $6, #17 FN+ (Restored) $500, #30 VF+ $1,200, #32 VF+ $1,100, #34 VF+ $900, #44 VF $650, #51 NM $1,000, #58 VF/NM $850.

People do not seem bashful paying record prices for ol' wing-head these days, especially for the early Simon/Kirby issues and the later ones as well (#70-#75).

All Winners do extremely well. We sold out of our high-grade issues. Gone, gone, all gone including #1 VF $6,000, #2 VF/NM $2,200 plus trade, #2 VF- & #3 VF- $2,500, #5 NM- $1,200, #10 VF $750, #16 NM $800, #17 NM $700. We have received a barrage of requests for all Timely titles across the board including: Human Torch, Marvel Mystery, and Sub-Mariner.

All Select is also blazing hot. We sold a VG #1 copy at San Diego Con for $1,000 to a dealer. Great cover, great book, easy sell! Now all we have to do is replace this inventory. That shouldn't be too difficult (ha!).

DC Gold, the foundation of the entire market, continues to be the ideal pinnacle. The Edgar Church (Mile High) copy of Flash Comics #1 sold for an astronomical $100,000. Because of this, the lightning speedster will streak onto many want lists. A VF copy of Wonder Woman #1 sold at a record $11,000. Who says Golden Age has no room to grow. If they do, they certainly were not at the San Diego Convention.

Batman's and Detective's seemed to have slowed down a bit from recent years, probably due to tremendous and frequent price increases. Nevertheless, some sales: Batman #8 GD $250, #10 VF/NM (mod. restored) $1,000; Detective #40 PR/FR $375, #40 VF (H. c/t to cvr) $600, #109 VF $400. The Man of Steel holds his own: Superman #14 VF+ $1,900, #34 VF $450, #53 FN+ (H. c/t to cvr.) $450.

More Fun Comics continue to rise in desirability as they continue to elude collectors: A VF/NM copy of issue #62 sold for $4,500, #75 VF/NM $1,300, #93 FN+ $280. The early Spectre covers are beautiful, rare, and highly sought after.

A few other sales including: Four Color #9 VF $5,500; Flash #40 VG+ $200; Wonder Woman #44 VG $50, a run of Jingle Jangles #8, 12, 13, 18, 23, 29 at $180; Super #52, 62, 74, 84, 92, 93 at $250; Master #89, 123, 132 at $150; Turok #1 FN+ $325; Smilin Jack #4, 5, 7, 8 at $100.

The EC Gaines File Copies continue to rapidly disappear from our inventory: Vault of Horror #29, 30, 31, 32, 33, 34 all NM/MT at $2,630; Vault #36 NM/MT $550 and a Shock Illustrated #3 FN+ at $450. My God! We really need to re-stock!

Silver Age

Silver Age is not presently at the demand level of Gold Age but nonetheless is quite sought after. As always, Amazing Spider-Man's sell well; some sales include #6 VF- $500, #9 FN $95, #10 FN+ $250, #12 VF $200, #14 VG $190, #16 FN/VF $155, #17 VF+ $400, #20 FN/VF $130, #24 VF $125, #26 VF- $120, #28 FN+ $100, #31 FN/VF $60, #37 FN+ $50, #44 NM- $50. Collectors just can't seem to get enough of ol' web-head.

Fantastic Four's also enjoy popularity: #4 VG+ $300, #5 PR $50 and of course that diamond in the rough issue #48 NM- $800 (what a great deal). This will be a major book in the years to come. Even low grade VG+ of Silver Surfer #1 sold at $50. The Captain America craze edges over a bit: Captain America #100 VF $200. Strange Tales do well; #110 FN+ $250, #115 VF $300. Tales of Suspense #32 VF+ $400. We bought a very high grade run of early Avengers that have tremendous gloss, which were bought right off the comic rack and seem to have never been opened and they began selling immediately; #3 VF $165, #9 NM $165, #27 NM $40.

I'm out of time and space and my writing hand is starting to stiffen up. So until next issue, hope you all had a successful Comic Con this year in America's finest city. Keep the faith!

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9.8	9.5	9.2	9.0	8.5	8.0	7.5												
10	9.4	9.1	8.9	8.4	7.9	7.4	6.5	3.3	4	5	6	6.5	7	7.5	8	8.5	9	9.5	10

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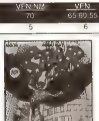

DC All Star Comics 10
Mile High / White Pages
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DC All-Flash Quarterly 1
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S VF/N+ 65 (3.5) $4,500.00

MVL Amazing Fantasy 15
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VF/N/NM 70 (4.0) $22,000.00

MVL Amazing Spider-Man 1
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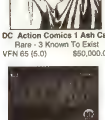
VF/N++ 88 (3.5) $12,500.00

DC Batman 1
Cosmic Aeroplane /Tear Seals
S VF/N 60 (3.5) $60,000.00



DC Batman 3
3rd App Catwoman
VF/N 60 (4.0) $5,000.00

DC Boy Commandos 1
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VF/N/NM 70 (4.0) $2,500.00

DC Brave and the Bold 34
Orig/1st App S.A. Hawkman
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DC Detective Comics 33
1st Told Origin Batman
VG+ 25 (4.0) $6,500.00

MVL Fantastic Four 1
Origin / 1st App Fantastic Four
NM 80 (4.0) $30,000.00

DELL Four Color 9 Ser. II
Marks / Name on Cvr Erased
VF/N+ 85 (8.3) $5,000.00

DC Green Lantern 1
Origin Retold / Slt Cir Tch
C VF/N 85 (3.5) $6,500.00

GCG Hit Comics 5
Low Fins Cover / Fine+ Cover
VG/FN 50 (7.0) $2,500.00

DC House of Mystery 1
VF/N+ 85 (4.0) $1,200.00

DC House of Secrets 1
VF/N++ 88 (4.5) $1,500.00

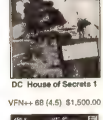
EC Mad 1
Gaines File Copy / White Pages
M 93 (2.5) $15,000.00

TIM Marvel Mystery Annual 1
Rare - 3 Known Copies - 132pg
G/VG 15 (4.5) $9,500.00

DC NY World's Fair 1939
1st Published App Sandman
VG 20 (6.5) $3,600.00

DC Sensation Comics 1
Wonder Woman (cont ASC 8)
NM 80 (3.5) $13,500.00

DC Showcase 4
Origin / 1st App SA Flash
NM 90 (4.0) $50,000.00



DC Showcase 8
2nd App SA Flash/Off Wht Pgs
FN/VF/N 50 (3.5) $6,250.00

DC Showcase 14
4th App SA Flash/Off White Pgs
FN/VF/N 50 (3.5) $2,400.00

DC Showcase 22
Orig/1st App SA Green Lantern
VF/N++ 68 (4.5) $5,000.00

DC Star Spangled Comics 94
Hawkeye Copy / White Pages
NM/M 90 (2.5) $1,225.00

DC Superman 14
Patriotic Shield -C by Fred Ray
VF/N 55 (4.0) $1,750.00

DC Wonder Woman 1
Origin Wonder Woman Retold
FN/VF/N 50 (4.0) $5,500.00

DC World's Best Comics 1
Superman, Batman, Robin - C
VF/N 80 (4.5) $5,000.00

DC World's Finest Comics 2
Superman, Batman, Robin - C
VF/N+ 85 (4.5) $2,500.00

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KEVIN HARMON
Cactus Comics
6009 E 22nd Street
Tucson, AZ 85711
(602) 750-8525

Golden Age

Acquisitions: Happy Comics #5 VG, Krazy Komics #17 GD, Jingle Jangle Comics #11 VF+. Sales: Jingle Jangle #11 $42.

Post Golden Age

Acquisitions: Giggle Comics #36 FN, Jingle Jangle Comics #16 NM, #17 NM, #31 VF, Master Comics #69 FN, #77 FN+, Plastic Man #18 VG, Smash Comics #82 VF, Vault of Horror #40 (low distribution), Apache Kid #15 GD+, Billy The Kid #29 GD, Black Diamond Western #16 FN+, Black Magic (Prize) #17 GD, #21 GD-, #25 FR, V7 #4 FN, Crime Does Not Pay #106 VG, Dead-Eye Western Comics V1 #2 NM, Extra! (EC) #5 VF, Gang Busters #12 (Photo cover) GD, Ha Ha Comics #39 FN, Horrors of the Underworld #15 VG+, Leading Screen Comics #58 FN, Nutty Comics #5 VG, Prize Comics Western #89, Soldier Comics #7 VG, Spy Fighters #10 GD, Tessie The Typist #5 VG, TV Screen Cartoons (Scarce) #133 VG, Western Comics #5 FN, #7 FN, #16 FN-.

Sales

Giggle Comics #36 $11; Jingle Jangle Comics #11 $42, #16 $33, #17 $34, #31 $22; Master Comics #69 $22, #77 $20; Plastic Man #18 $65; Smash Comics #82 $25; Vault of Horror #40 $38.

Pre-Silver Age

Acquisitions: Fox and the Crow #56 VG, Jungle Action #5 VG, Marvel Tales #153 VG, Out Of This World #9 VG+, Strange Tales #89 (First Fin Fang Foom) VF, Tales of Suspense #32 (Dr. Strange prototype) VG, and Tales to Astonish #30 VG.

Sales - Strange Tales #89 $200; Tales of Suspense #32 $50; Tales To Astonish #30 $27.

Silver Age

Sales are sluggish with low dollar items moving more rapidly than high priced key issues.

Sales are till very strong especially Marvel and DC perennials (i.e. Spider-Man, X-Men, Batman & Superman).

Modern Age

Sales of the Zero Hour Comics (the mini-series only) are holding the interest of some customers. The vast quantity of crossover issues in the Zero Hour storyline are not fairing as well however. The Marvel X-titles series "The Phalanx Covenant" is selling very well.

Trading Cards

Sales of the Marvel Flair cards remains slow. The Wildstorm cards were a great success, although there are a number of complaints about the availability of the specialty cards (especially the autographed cards). A great number of my customers are eagerly awaiting the September release of the Lady Death cards.

So, until Cable uses a little gun, Make Mine Comics!

DEBORAH GARDINER
EDGAR GARDINER
Earthworld Comics & Collectibles
1363 Hartford Avenue
Johnston, RI 02919
(401) 421-7945

The closing of another comics store on the heels of the last is keeping us on the move to satisfy the increase in demand. We want to satisfy all the comics readers who come in for the first time. However, the needs of our regular customers can not be ignored. A high wire act in and of itself. Some of the new customer faces at our store have weathered the closing of several other local stores, all of which gave deep discounts. Others who had left us for the deep discount stores are now back because they prefer the long term advantages of a customer-oriented establishment.

DC's Zero Hour

Anticipation was high for Zero Hour. But when it hit, the clamor was fantastic (in part due to the closing of the aforementioned store). However, most of the credit goes to DC for a well conceived and executed story.

Valiant - Mixed reviews from Valiant readers on the new cover style. Most seem to like the smaller title block. Very few have liked the side bar, with the exception of the Shadowman #50 cover that gives the illusion of Jack standing at the corner of a building. So far everyone likes Valiant's shift to a more entertainment oriented terminology in their books (i.e. Valiant presents, production, etc.). Geomancer has met with favorable reviews, as has Timewalker.

The biggest surprise so far has been the amount of calls we have been receiving since TV Guide called The Second Life of Doctor Mirage, " .. a sexy cross between Moonlighting and the X-Files...". I'm sure the appearance of Walt Willey as himself is also a factor here. We look forward to Valiant's continued movement into new areas.

Oh yes, back issue sales are up, up, up since The Chaos Effect. The Mega story seems to have had the positive effect that we anticipated: more new Valiant Readers. The side effect: they want to read all the past issues.

Marvel - Speaking of X-Men, the Phalanx Covenant crossover is moving very well here. The interest before hand was minimal but has steadily increased since its release. The start of the Clone story line is definitely helping the Spider-Man line. Amazing Spider-Man #149 is the only back issue from the Spider-Man line that is in demand.

Our window is finally finished, but the big news is that it's happening again. We need more room. Traditionally we have racked about 500 titles every month. We are moving toward the 600 mark rapidly. The expanding tastes of our readers means we need more space. A daunting project when you rack full face to give readers the best view of the books as they make their choices. Our thanks to our customers for our continued growth.

Recent Acquisition: An X-Men #4 FN mixed in a nice small collection that happened through our door recently.

Get ready, school is about to start and the market is about to shift again.

WILLIAM H. FEIST III
SHIRLEY A. FEIST
Book Trader
Dakota Square Mall
Minot, ND 58701
(701) 838-1694

Hey, hey! It's Book Trader Bill saying, "Gee! Where'd summer go!!??"

Current Age

Remember the time when Marvel had about 50% of your sales, DC another 25% and everyone else had the remaining 25%? Not anymore. Looking at our sales figures for the past several months it is more like equal thirds, with Marvel being only slightly ahead of DC which is only slightly ahead of all the others combined (and Image makes up half of the sales of all the non-Marvel/non-DC sales). The times... they are 'a changin'!!

DC Comics: As reported previously, DC's Zero Hour Crossover has been doing very well. I was particularly impressed by the fact that some of the crossovers were even critical to the story as a whole. This is decidedly unusual as previous crossovers have (more often than not) had virtually nothing to do with the primary story.

The only sour note I have heard so far about Zero Hour is the rumor about the apparent plan to replace Bruce Wayne (again!!!) with someone else as Batman. I have not heard yet who that someone else is supposed to be, but the customers who have caught the reference to "the new Batman" in the September issue have indicated an "Aw Gee!! Not again!" response. However, if the rumors that Dick Grayson will be the new Batman are true, most fans I have talked with have indicated this as an acceptable plot turn. If it's someone else, though.

The Elseworlds Annuals continue to do well, but I am disappointed by how slowly they are being released. One per week would have been better than one here, one there, and then five or six in the last week or two of summer.

Harris Comics: Harsh Realm ended very well. It is unfortunate that this title did not get better recognition in this area (not for lack of trying, though).

Image Comics: Image X-month? Nice idea, but it'd been a lot nicer if Image told the fans (and the retailers) who would be doing which books. The result of not doing so will be that certain issues by particularly popular writers or artists will become instant collector's items that will sell out immediately and not be available for reorder anywhere! I'll give you one guess who catches the heat for not being able to supply their needs and it isn't Image Comics! It's the poor retailer. Thanks, guys!!

However, allow me to compliment Mr. Liefeld upon his return to Youngblood. The book has not only sold much better since his return, but has looked and read better. It is obvious to at least my staff, my customers, and myself that Rob's time off was well spent; he came back recharged and with a much better class of writing and art.

Also, the staff here at Book Trader predicts that Hellshock will do well.

Malibu Comics: It is the opinion of this staff that both Night Man and Mantra are greatly unappreciated gems (again, not for lack of trying, though). Thanks, Malibu, for putting out some good stuff even when it's not appreciated by the fans.

Marvel Comics: The Phalanx Covenant continues to play a poor second cousin to Zero Hour. I have had a surprisingly strong negative reaction to all the enhanced covers saved for them in favor of the less expensive news stand editions. This goes back to what I have been admittedly harping on for the last

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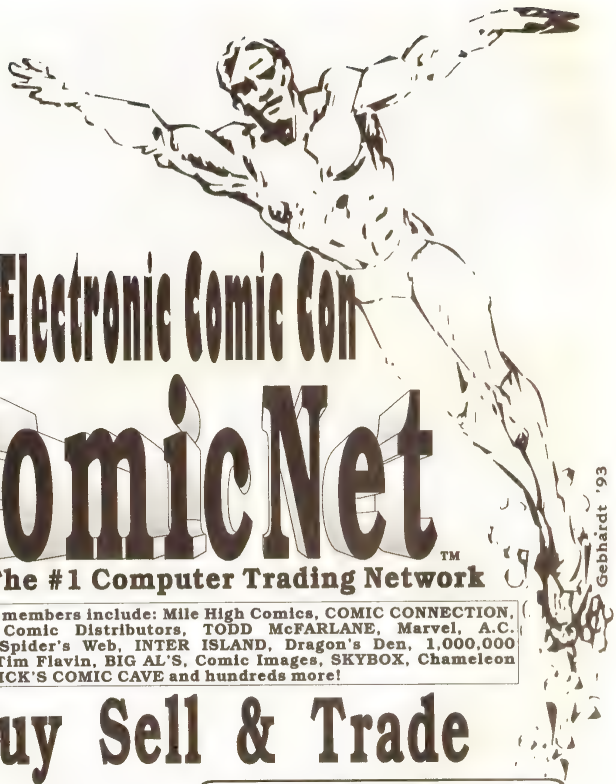

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Iron Man and Sub-Mariner 1 (The one shot that spanned the gap created for one month when Tales to Astonish and Tales of Suspense split into individual series of their lead characters) $200.00
Iron Man 2020 #1 $ 6.00
Itchy and Scratchy (Bongo) 1 $ 2.50
2 $ 2.00 3(with card) $ 2.25
Itchy Planet 1-3 $ 2.25
Jack Kirby's Secret City Saga(Topps) 1-4(with cards) $ 3.00
Jack Kirby's Silver Star 1(With cards) $ 3.00
Jack Kirby's Teenagents 1(with cards) $ 3.00
Jack The Ripper 1-3 $ 2.25
James Bond 007: Serpent's Tooth 1-3 $ 5.00
James Bond 007: Shattered Helix 1-2 $ 2.00
James Bond: Permission To Die 1-3 $ 5.00
Jazz Age Chronicles 1$5.00 2-6 $ 3.50
John Byrne's Next Men 1(Embossed) $10.00
1(regular gold ink logo) $ 5.00
2 $ 3.50 3-5 $ 3.00
5-30 $ 2.50
John Bolton, Heils of Horror 1-2 $ 2.00
John Carter, Warlord of Mars 1-17,19-28 $ 1.25
18(Miller art) $ 2.00
Johnny Thunder 1-3(reprints from All-American Western) $ 1.25
Joker 1 $20.00
2,3 $12.50
4(Green Arrow)-6 $10.00
7-9 $ 7.50
Jonah Hex 1 $40.00
2-5 $15.00
6-9(Wrightson),10 $10.00
7,8(Explains Hex's face disfigurement) $15.00
11-20 $ 6.00
21-25 $ 5.00
26-50 $ 4.00
51-92 $ 3.50
Jonah Hex: Two-Gun Mojo 1 $10.00
2-5 $ 6.00
Jonni Thunder (Mini-series) 1-4 $ 1.25
Jonny Demon (Dark Horse) 1,2 $ 2.50
Journey(Aardvark-Vanaheim/First) 1 $ 5.00
2-5 $ 2.00
6-27 $ 1.50
Journey into Mystery (Thor) 101-108,110 $75.00
101-108,110(VG-Fine) $50.00
109(Magneto, 1st X-over) $125.00
109(VG-Fine) $90.00
111,113,114,116-125 $75.00
111,113,114,116-125(VG-Fine) $50.00
112(Thor vs Hulk)(VG-Fine) $125.00
115(origin Loki) $90.00
115(VG-Fine) $60.00
Journey into Mystery Annual 1(1965 Thor vs Hercules) $150.00
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4,6-19 $ 2.50
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2-35 $ 3.00
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5(Black Panther) $ 7.50
6-15 $ 3.00
16-24 $ 2.50
Jurassic Park(Topps) 1(Polybagged) $ 6.50
1(newsstand) $ 4.00
2-4(bagged editions) $ 4.00
2-4(newsstand editions) $ 2.50
Jurassic Park: Raptor 1,2(bagged) $ 4.00
Jurassic Park: Raptors Attack 1-4 $ 2.50
Justice 1-32 $ 1.25
Justice League America 1 $ 7.50
2 $ 5.00
3(regular cover)-5 $ 3.00
6 $ 2.50
7(52 Pgs. Capt. Atom joins) $ 3.50
8-24(1st J.L. Europe) $ 1.50
25-49 51-57,58(Lobo),59,60,61(new team), 62-68,72-82 $ 1.25
50(82 Pg Giant) $ 2.00
69(Doomsday, 1st pinning) $25.00
70(Funeral For a Friend with outer cover) $15.00
70(newsstand, no outer cover) $ 7.50
69,70(2nd printings) $ 1.25
71(with black outer cover) $ 5.00
71(no outer cover) $ 2.00
83-92 $ 1.50
Justice League America Annual 1-5 $ 2.00
6,7(Bloodlines) $ 2.50
8(Elseworlds) $ 3.50
Justice League America Special 1('90),2('91) $ 3.00
Justice League Europe 1 $ 2.50
2-49,51-67 $ 1.50
50(68 Pg Giant) $ 2.50
Justice League Europe Annual 1,2 $ 2.00
3,4 $ 2.50
5(Elseworlds) $ 3.50
Justice League of America 1(G-VG) $500.00
1(VG-Fine) $900.00
1(VF) $2500.00
2 $900.00
2(VG-Fine) $600.00
3(Origin Kanjar Ro) $600.00
3(VG-Fine) $450.00
4(Green Arrow joins) $500.00
4(VG-Fine) $250.00
5(Dr. Destiny) $400.00
5(VG-Fine) $225.00
6-8,10(Felix Faust) $275.00
6-8,10(VG-Fine) $175.00
9(Ongin) $450.00
9(VG-Fine) $275.00
11-15 $175.00
16-20 $150.00
21(Reintro of JSA) $400.00
21(VG-Fine) $200.00
22(JLA-JSA team-up continues from #21) $300.00
22(VG-Fine) $150.00
23-28(Robin) $90.00
23-28(VG-Fine) $50.00
29,30(JLA-JSA crossover) $100.00
29,30(VG-Fine) $60.00
31(Hawkman joins) $75.00
32(intro and origin of Brainstorm) $50.00
33,35,36,40,41 $45.00
34(Joker) $75.00
37,38(JLA-JSA crossover) $75.00
39(80pg Grant #16) $150.00
39(VG-Fine) $90.00
42-45 $25.00
46(JLA-JSA crossover) $50.00
47(JLA-JSA crossover) $50.00
48(80pg Giant #29) $50.00
49-54,56,59,60 $30.00
55(1st Silver Age app of Golden Age Robin) $60.00
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61-63,66,68-72 $15.00
64,65(JSA) $20.00
67(80pg Giant #53) $25.00
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85(Giant #G-77) $15.00
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107,108(JSA crossover) $ 8.00
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191-199,201-250 $ 2.00
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4,5 $2.50: Annual 1 $ 4.00
Justy 1-9 $ 1.
Kamandi: At Earth's End 1-6 $ 2.
Kamandi The Last Boy On Earth 1 $30.
2 $20.
3-5 $15.
6-10 $10.
11-20 $ 5.
21-40 $ 3.
41-59 $ 3.
Karate Kid 1 $ 3.
2-15 $ 2.
Ka-Zar (1970-71 Giants) 1 $15.
2,3 $10.
Ka-Zar (1974 regular series) 1 $ 2.
2-20 $ 2.
Ka-Zar the Savage 1-34 $ 1.
Keith Laumer's Retief 1 $ 4.
2 $ 3.
Kickers, Inc. 1-12 $ 1.
Kid Eternity 1-3(Grant Morrison scripts) $ 5.
Kid Eternity (Vertigo) 1 $ 2.
2-5 $ 2.
6-15 $ 2.
Killpower: The Early Years 1 $ 3.
2-4 $ 1.
Kindred (Image) 1 $ 2.
2,3 $ 2.
3(alternate Portacio cover) $ 7.
King Arthur and the Knights of Justice 1-3 $ 1.
King Conan 1 $ 2.
2-19 $ 2.
Kitty Pryde and Wolverine 1 $ 5.
2-6 $ 2.
Kobalt 1-4 $ 1.
Kobra (DC) 1(art plotted by Kirby) $ 3.
2-7 $ 1.
Kong the Untamed 1 $ 1.
2-5 $ 1.
Korak, Son of Tarzan (Gold Key) 1 $50.
2-10 $30.
11-21 $20.
22-30 $10.
31-45 $ 7.
Korak, Son of Tarzan (DC continuation) 46 $ 3.
47-59 $ 2.
Kull and the Barbarians (Marvel B&W Magazine)1 $ 3.
2,3 $ 2.
Kull the Conqueror 1 $10.
2-5 $ 4.
6-10 $ 3.
11-29 $ 2.
Lady Death 1(Chromium cover) $40.
2 $15.
3 $ 7.
Lady Death Swimsuit Special 1(regular cover) $ 2.
1(Foil variant cover) $75.
Last of the Viking Heroes 1-4,8-12 $ 2.
5A(Kirby, Stevens art) $ 4.
5B,6 $ 2.
7(Art Adams cover) $ 5.
Last American 1-4 $ 2.
Last of the Viking Heroes Summer Special 1-3 $ 3.
Last One (DC Vertigo) 1 $ 5.
2-6 $ 3.
Legacy (Majestic) 1,2 $ 2.
#0(Platinum cover) $10.
Legends 1(1st app new Captain Marvel) $ 3.
2-5 $ 2.
6(intro new Justice League) $ 5.
Legends of the Stargrazers 1-5 $ 2.
Legends of the World's Finest 1-3 $ 5.
L.E.G.I.O.N. (and its various yearly incarnations, such as '91,'92,'93,'94, ad infinitum) 1 $ 3.
2-22(Lobo in #3 on, joins in #5) $ 1.
23(52 Pgs, begins '91 series) $ 2.
24-34,35(92 begins),36-47 $ 1.
48(93) 49,51-62,63('94)-70 $ 1.
50(68 Pg Special) $ 3.
L.E.G.I.O.N. Annual 1-3 $ 3.
4(68 Pg Special) $ 3.
Legionnaires 1(polybagged with card) $ 5.
2-18 $ 2.
Legionnaires Annual 1(Elseworlds) $ 3.
Legion of Monsters (Marvel B&W Magazine) 1 $ 7.
Legion of Night 1,2(Portacio cover & art) $ 2.
Legion of Super Heroes (1973 Mini-series, reprints from ADVENTURE COMICS)1 $12.
2-4 $ 7.

This is a good place to take a minute to say "Thanks!" for the terrific number of responses to our ads. Keep 'em coming!

Look at the inside front cover of this Overstreet to learn about COMICS AMERICA's regular service! You'll be glad you did!

several months. Give us good art, good story at a reasonable price and forget all of the enhancements.

For example in the solicitations for September, DC had two (2) enhanced covers, Image had five (5), all of the other "independents" combined had two (2) more while Marvel had a total of fifteen (15)! In short, Marvel had more enhanced covers than all of the other publishers combined!! Wake up, guys!!

On a more positive note, however, we have noted a remarkably strong demand for X-Title back issues, particularly the X-Men (current series) and Wolverine. Please note, however, that it is the story that is selling these back issues and not any particular cover enhancement. Is it possible that people are looking to the past for what they can't find today... good art, good story, and a reasonable price??

And remember my comments last month about originality. I point to the Thunderstrike (et al) Double Features. One of my staff reminded me that they were very reminiscent of the old King-Size annuals from the 1970's.

Valiant Comics: Valiant's Chaos Effect crossover was good story and good art, but it unfortunately did not generate any fan excitement. I'm not sure why, other than this is still Marvel-country (although much less so recently).

Cards

Well, I am now prepared to eat my words. The Fleer Flair cards at over $4 a pack did much (even very much) better than I expected. I hang my head in shame for having thought otherwise. In fact, non-sports cards in general have done very well this summer.

Magic The Gathering

And speaking of cards, I definitely need to mention the Magic phenomenon. These game cards are selling, selling, selling. What is more, the game itself (beyond the collectibility of the cards) is very popular. We have already done two tournaments with plans for more in the future. And the cards are definitely collectable. Our singles (the only singles I have ever bothered doing) do as well as the starter and booster packs. What a rush!!

Well, that ends my analysis for this month. So, until next month... Hey, hey! It's Book Trader Bill hoping all of you are having a wonderful and prosperous summer.

BRIAN MORRIS
CAROL MORRIS
CB Comics Plus
P O Box 3792
Champaign, IL 61826-3792
(217) 398-0155

Hello, friends! We apologize for missing last month's issue of Overstreet Comic Book Monthly, but we're happy to be back and ready to report what's happening on the road.

DC - The big news, which should be no news at all, is Zero Hour. Our people have been eagerly awaiting the Dan Jurgens/Jerry Ordway Super-Event, and seem not to be disappointed. Sales of the tie-in issues are brisk. Titles such as Valor and the Legion books, which had recently spiked before slumping again, are in demand once more.

The revelation of Hal Jordon being Extant seems to be the spark that's finally ignited back issue sales of Green Lantern, volume one. Wonder Woman is getting looked at once again. The post-Byrne issues of the Superman titles are still selling quite well while fans of the Batman are inching their way into older, pre-Knightfall territory.

Marvel - Requests for the original Spider-Clone stories from Amazing Spider-Man are a staple of every show we do these days. Speculeech fever is running rampant! We've heard of some dealers buying this book at much higher than Overstreet NM retail prices, and selling it for three figures. We advise our clients to hold tight -- the original story wasn't all that good, after all. This book will peak quickly, we fell, then drop down to much more reasonable prices. Remember Werewolf By Night, Astonishing Tales #25 and Hero For Hire? Those were hot, now they're not! Their prices have settled down as dealers unloaded all their stock at one time, filling the demand for those issues and forcing the resale prices down to more realistic levels.

The Spider-Man titles, overall, still sell wonderfully for us! The Avengers now get more attention, especially the Seventies material. Restocking our Wolverine supplies is becoming more and more of a chore. We can't hold on to a number 75 for more than one day in our travels before someone snaps it up at double-Guide prices. In fact, all of the Mutant Titles are heating up again, saleswise. Just when you think they can't get much hotter...

Others - We are totally out of Evil Ernie and Lady Death products. And no one is giving any of theirs up. This bodes well for future products from the Chaos Comics line.

Spawn continues to be, by far, the most popular of the image titles in our back issue bins. The eagerly-awaited Wetworks flies off our new issue racks while Supreme shows a little more strength these days.

As Valiant prepares to shake up its post-Chaos Effect comics line, what with The Visitor, The Harbinger and a displaced-in-time Magnus, our friends still enjoy Bloodshot, Ninjak, and Turok back issues. Pre-Unity issues of Shadowman, Solar, and Rai are being looked at with favor once again.

Back issue sales of Ultraverse titles have heated up as the universe celebrates its first year of existence. Prime and Mantra being the main recipients of this attention. We would think that Barry Windsor-Smith's Rune would be more in demand than it is. Much to our surprise, we get few requests for those appearances.

Something that's becoming more and more popular with our customers is our expanding collection of autographed comic books. These are truly special items, especially for fans who don't have access to conventions to pick these up for themselves. Parents also find that they make wonderful literal one-of-a-kind gifts for special events. And isn't Christmas coming up way too soon?

In Closing

This summer has been very good to CB Comic Plus. The readers of comics are coming out of the woodwork and the speculeeches are vanishing as their dreams of quick riches die in the cold light of market reality. Let's hope this trend continues for a long time!

Thanks for your attention. Until next time, take care and be good!

BRIAN POWELL
Now & Then Comics
1825 Liberty Road #216
Lexington, KY 40505
(606) 231-8342

Greetings from the Bluegrass State! I'm sending this report from the road, having been in four states in two weeks (not counting the state of confusion!).

Golden Age

Acquisitions: Batman #29 VG/FN, #32 GD/VG (repair); a few Airboys, Daredevils; Master #9 GD/VG; Whiz #34, 57, others; Captain America #58 VG+/FN; run of Shock Suspensories VG/FN. Sales: Planet #57 VG, #70 FN; Super Mystery V5 #7 VF; Superman #38 FR/GD $40; World's Finest #88 VG+ $60. Golden Age (especially lower grade bargains) is continuing to move well in all categories.

Silver Age

Acquisitions: Spidey #9 GD, #17 VG+; Silver Surfer #1, 2, 3 FN/VF; runs of New Gods & Forever People VF/NM; nice run of Batman #300-400 in NM/MT. Lower grade copies are moving again (if priced fairly), many people seem surprised that dealers don't have tip-top mint copies hidden under the table of all number ones and keys! These are incredibly tough if not impossible to find. Silver Age Sales: Green Lantern #2 VF $450; Flash #123 FN/VF $350. #129 NM $150. Silver Age Acquisitions: Still listing and bagging over 1,000 Silver and Gold including Hawkman #1 GD/VG, FF #10 & #13 AG; a run of Hee Haw, some Jumbo & Jungle; Family Affair #1 VF (with poster), many more!

Until next time, read what you buy! Peace.

MICHAEL R TAYLOR
JULIE TAYLOR QUINN
Fantasy Zone Comics
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DC - All the Zero Hour stuff went very well and Zero Month looks to be a sellout. All Superman titles selling very well, with Steel selling the least. Slight increases in Legion titles. Milestone's books have dropped back to their pre-World's Collide levels.

Dark Horse - Legends titles selling well, but the Comics Greatest World stuff is not doing that well.

Defiant - All titles doing average. Little interest is being generated for the Schism crossover.

Image - We can't keep Gen 13 in the store (like any one can!). Wetworks seems to have been worth the wait and is selling very well. A lot of people were upset about the Spawn skips but it hasn't affected the regular buyers. With the word that Youngblood is getting some real writers (like Busiek), that title should be doing better.

Malibu - Bravura is doing okay, with Breed being the best seller so far. Ultraverse has leveled out in our store with Prime and Firearm being the favorites.

Marvel - The Phalanx Covenant is selling very well. It looks like this generates a lot of interest in Generation X. The Spider-Clone story line is also going well. Some books, like Blackwulf, Darkhawk, and Nightwatch, desperately need to be canceled. Toss in Ravage 2099. The only 2099 titles that are doing well are Spider-Man, X-Men, and Doom. Ghost Rider 2099 is my favorite of the 2099 titles. Kamunski is one of Marvel's gems.

Valiant - The Chaos Effect was not very effective. Orders for Time Walker are nil. Geomancer didn't do too badly. We have a lot of hope for Eternal Warrior now that John Ostrander is writing it. Psi-Lords is dying. Rai jr. is a little lame. Harbingers is struggling, but still holding its ground. It will be interesting to see what happens now that Magnus is in the present.

JEFF BRUCE
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Greetings! Looks like the summer that began with a whimper will close with a bang. The "real" Batman is back. Batgirl "walks" again. Spider-Man exits/returns. The Flash is… well, we'll find out.

And don't get me started again on the Fantastic Four!

For what it's worth, I would like to recommend an upcoming series I have been lucky enough to see.

Black Lightning (DC Comics): Tony Isabella and Eddie Newell bring back this forgotten hero. And it was worth the trip. This book will take the chill out of that December air. Fellow retailers: order this book like popcorn at a Double Feature. Skip the popcorn, this book is juicy enough. Also from DC: Primal Force and Starman made me think and nod my head. Yes, comic book dealers can do two things at once. Anyway, buy both books. Enjoy.

Recent Sales: Sub-Mariner #1 VG $50; a Little Lulu Dell Giant FN $30; Amazing Spider-Man #24, 27 VG $50 each; Fantastic Four #33 VG $20; and 65 different issues of Roy Rogers, Lone Ranger, Gene Autry, Hopalong Cassidy and others sold to one buyer -- 24 hours after purchase. Recent Acquisitions: Nice run of Turoks from Gold Key. After Star Trek this is my hottest Gold Key book.

Clone Opinion

If you want to waste your money, buy Spider-Man #149 and #150. In six months you won't be able to get $10 for them. Remember Spidey #101? Try getting Guide value out of that one. On the other hand, sell your issues now! Buy them back later from the "once hot - now dead" comic box at your favorite comic show or shop.

Thanks again to all the kind folks that read these words every month. I talk to you every weekend at the shows, and receive your want-lists daily. My new catalog is available now, so that will speed up my response time. Thanks again to all. As always, enjoy your books!

GREG WHITE
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Welcome to wet and warm Central Florida. Our report includes retail store sales, mail order and convention activity.

New Product

Overall sales of new items has been steady this summer. Marvel's Phalanx storyline has propelled all X-Men related books while the Spider-Man/clone series have all sold well. Big surprise huh? After 31 years, Marvel's flagship titles continue to lead the way. Zero Hour has been a moderate success. The storyline is interesting, but is not blowing anyone away. Demand for early Zero Hour issues is scant. Spawn continues to be the strongest Image title, but still trails Marvel's big books by quite a bit. Gen 13 is another winner. WildC.A.T.S. has slowed down, and Youngblood, Supreme, and Shadowhawk are dead. Dark Horse titles remain steady if not spectacular. Valiant has a loyal following, but is not making inroads with new readers. Defiant and Ultraverse are a waste of time.

Recent Books (1970-1994)

Everyone is asking for Lady Death, Gen 13, and Vampirella. If only we had more of these in stock! Amazing Spider-Man clone issues sell within days of hitting the boxes. DC books from this period are slow. Back issue sales of most Image, Valiant, and Dark Horse are very slow.

Sales: ASM #149 VF $50; #150 VF $35; X-Men #94 FN $95; Vampi #1 $25; Green Lantern #46 $5; Predator #1 $15.

Silver Age (1955-1969)

Books of interest that we purchased this month include X-Men #1, 2, two copies of Daredevil #1, ASM #3 and FF #12. Our lack of visiting tourists has hurt sales in this area. The summer of 1994 was the same as last year - average.

Sales: ASM #33 NM $125; FF #12 VG $95; Hulk Annnual #1 NM $50; Turok #29 VF $40; Superman #128 VG $18; Brave & Bold #34 FN $600.

Golden Age (1935-1954)

No acquisitions lately, however just yesterday we looked at a wonderful collection of 300+ superhero books from the 40's - hopefully we will own them soon!

Sales: Popular #39 FN $40, Capt. America #8 VG $500; Detective #42 VF $800; Capt. Marvel #3 FN $950.

Original Artwork & Toys

We purchased a nice lot of Davy Crockett bubble gum cards, also a full set of orange-back 1966 Batman cards. No artwork or toys came our way this month.

Sales include

Jafar animation drawing $495; Mrs. Potts Animation drawing $95; Capt. Action doll in box $350; X-Wing Fighter loose $25; Tie Fighter loose $25, Batman 1966 board game $50.

We wish you a safe and prosperous autumn. We are already getting geared up for the holiday season! Think positive!

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Well, the dog days are dying out, kids are headed back to school, and hopefully they're sneaking comics in their school like we did at that age. Spider-Man always helped to make study hall go by faster.

To Reiterate

We really are happy to see the swing back to the readers market. Many of our customers tell us they buy this and that book because they are fun, not necessarily because of the mega-hot artist, or sure-fire collectibility, but just because they enjoy the story and characters. At the same time in this reader's market, we feel that we're seeing the return of "hot" books. Zero Hour lit a fire under most readers to get into the story every week so they don't miss that next issue, crossover, whatever. Our customers were excited to get those books! Talk about a refreshing attitude! This fervor started by Zero Hour crossed over into other sales, resulting in a pretty good summer for us. Now, looking at the companies…

DC - Very strong second place seller mostly due to Zero Hour. Now that it is wrapped up, the comments of "huh?" are starting to come in. Some customers were sorely disappointed by the miniseries itself (especially the conclusion), but it seems that everyone enjoyed the crossovers. How's that for trend reversal? The best we've heard so far, the miniseries was about the "costumes" while the crossovers focused on the people. The miniseries gave us much to think about… how Hal Jordon, who had ultimate power, could be killed by a single arrow will still keep me awake at nights. All comments about the miniseries aside, this book did what DC wanted it to do, namely, get people excited about DC books. We saw an interesting reaction to Zero Hour, namely, it attracted just about all of our customers who collected at least one DC title, and actually started bringing over hard-core Marvel readers. The DC fans were the loudest critics, while the newer readers gave the loudest praise. Keeping those long-time DC readers happy is something DC may want to worry about…

Zero Hour aside, the Bat-books seem to be holding on to most of the momentum that was restarted by KnightsEnd. Sales stay pretty strong on all, even Robin and Catwoman. Anticipation is very high for the next big Bat-event this fall, with rumors of Batgirl's newest successor "winging" around both our stores. Super-books hold steady, again with anticipation growing for the fall storylines.

Mike Deodato is wowing people with the artwork on Wonder Woman. If you haven't seen his stuff yet, give it a try. Bill Loeb's excellent storytelling compliments the art. Both Green Lantern and Flash continue to grow in popularity, and all of our second-string DC books got a slight kick with Zero Month.

Vertigo and Milestone titles sell to their respective crowds, but we hardly see new faces buying these books.

Marvel - They seem to be getting tired. The years of running in first place in the race for market share are beginning to show. Don't get us wrong; X-books, Hulk, Spider-books, and a few others still sell very well, but many customers are trimming back the second-string Marvel books on their subscription forms.

I think the Disney venture was a very good move on Marvel's part. We always have parents in our stores (usually with our customers' younger brother or sister) who end up reminiscing about when "comics" actually meant fun, family-type stories. We point them towards the Disney books and normally end up with a sale. Hook them while they're young, they will be a loyal customer until they're old, is what we always say.

We're expecting to see an increase in books associated with Marvel Action Hour, as we saw with X-books when the animated X-Men began. This would be a great shot in the arm for mediocre-selling books like Fantastic Four, Iron Man, and others.

The Spider-Clone storyline has helped sales on the Spider-books, but not as much as something like the Death of Supes. People tend to be turning a cool shoulder on this potentially great storyline.

In a nutshell, X-books lead the pack, with Hulk and the S-Man tied for second. Former heavyweights like the Punisher, Midnight Sons, and New Warriors (and associates) have really run out of steam.

Others Worth Mentioning

Valiant, Defiant, and Topps books seem to have found their audience (disappointingly small in some cases) after some crossover-caused fluctuations. Bravura books get a few new and different customers with each new miniseries. Image may be

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shooting itself in the foot (again) with X-month (has Marvel sued them yet?)... we'll see. Dark Horse/Legend is the trendsetter, with a lot of Mask sales, and even some questions about Time Cop. Smaller presses are tragically overlooked but putting out some high quality work.

Gaming Cards

The big phenomenon today are gaming cards. Both Spellfire and Magic cards sell incredibly well for us. We've never seen anything like it. Try it, you'll have fun.

On my soapbox

Recently, I had the opportunity to visit some comic shops in the mid-Atlantic region. I was impressed with the store layouts and design, but as I looked closer at the racks, I saw signs that said, "No Reading." My mind went through some flip-flops, and screamed "What?!?" No reading? Why not? Let's give the customer the benefit of the doubt, guys, let them page through, and even read a few pages. Who knows, they might even start to collect it.

Hot Stuff On The Horizon

Dark Lords of the Sith #1, ST:TNG/DSN crossover, Strange Tales #1, Star Wars Galaxy Magazine #1, Frankenstein Movie Adapt (so sue me, I'm a Ken Branaugh fan), Mr. Hero, and Batman/Predator II.

Till next time, put some diversity in your monthly comics diet. Too many superheroes can rot your mind.

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Silver Age

Demand for high grade Silver is nothing short of relentless. Recently, in order to help identify our current customer demand, we began requesting lists for high grade Silver. We had always accepted them in the past but with a major high grade collection in the midst, we thought it would be nice to know who needed what in advance. Well, within a week virtually every book from 1960 through 1965 was on someone's list of wants. With prices climbing and multiples expanding, this demand is astonishing. We are confident that we can continue to meet a large portion of this demand. However, the cost to acquire books has recently begun to rise and this, of course, only translates into higher retail prices. This, in turn, translates to higher Guide prices (which eventually means higher costs to attain books and so on, and so on). Contrary to popular belief, this market has not even come close to peaking. The simple fact that middle of the run NM Silver sells for 2x current Guide suggest that guide prices still have a long way to go.

Recent Sales Include: Journey Into Mystery #90-99 NM at 2x Guide; TTA #36-52 at 2x Guide; FF #5 VF/NM at 1.75 x Guide; St. Tales #120-129 VF+/NM at 1.5 x guide.

Golden Age

About two months ago, a very good friend and astute Golden Age collector gave us some timely advice. He suggested that we begin carrying a larger percentage of our inventory in high grade Golden Age. In the past, we have offered some but our specialty has always been high grade Silver. Since then, we have acquired a few Golden Age high grade runs of Batman, Action, Detective and Superman. We have found that Golden Age is selling extremely well at above Guide prices and in lower grades selling extremely well at above Guide prices... and in lower grades than Silver Age. The only uncertainty is the ability to continuously attain high grade Gold to offer for sale.

Recent Sales Include: Batman #27, 36, 50 NM at 2 x Guide; WF #2 VF at 1.5 x Guide; Action #34, 36, 47, 102 at 2.5 x Guide, Det. #98 at 1.3 x Guide

BILL PONSETI
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Hello again, everyone! The San Diego Comics Con (which my wife Yolanda and I had the great pleasure of attending) had a massive amount of comics on hand. Most of the dealers that I talked to reported outstanding sales.

Their was one area of the comics market that was not well represented it was high grade unrestored DC Golden Age superhero titles. If you eliminate the pedigree copies, you were left with only a handful of really clean material to choose from.

Golden Age

Golden Age comics across the board are still doing exceptionally well. Any grade books will sell, which is a stark comparison to their Silver Age counterparts. If it has a 10¢ cover price and someone brings it into the store, I buy it! Recently we have been selling a great deal of fifties DC superhero titles and we also experienced an upswing in our photo cover westerns. However, the 1940's comics are the treasure of this area of collecting. It seems no matter how much I buy, I can't keep up with the demand. I think the future still looks very bright here.

Some Recent Sales: Sub-Mariner Comics #4 FN-$875; Mystic Comics #'s 5 GD+ $300, #6 FN $700, and #7 FN $600; Young Allies #2 GD- $150; USA Comics #2 FN $800; All-Star Comics #4 VF $2,000; More Fun Comics #14 VF/NM(SR) $6,000; Exciting Comics #42 MT(MH) $600; Whiz Comics #25 FN+ $800; Batman #27 VF(Tear Sealed) $600, #59 VF $300; Captain Battle Jr. #1 VF/NM(MH) $700, many, many others.

Silver Age

Our overall Silver Age sales continue to be strong with only a slight decrease in our Marvel sales. Our DC sales have been booming which has more than compensated. Fantastic Four is probably our slowest Marvel sixties title, with the usual high grade stipulation, low to mid grade copies of this title are tough sells. Amazing Spider-Man, Daredevil and X-Men were the most active for us this past month. Interest in Tales to Astonish and Avengers is on the rise though. Our best selling DC titles are Showcase, Mystery in Space, and Strange Adventures. Coming on strong this month for us though has been Action, Batman, and Detectives. The slowest title here is Doom Patrol.

Some Recent Sales: Avengers #1 VG $350; X-Men #1 VG+ $800; Tales Of Suspense #39 VG $600; Daredevil #1 VG $275, #1 NM $1,600; Showcase #15 GD/VG $100; Adventure Comics #260 VG $30; Detective Comics #233 VG $250, many, many others.

In Conclusion

Using the San Diego Con as a barometer for the comics industry, it looks like clear skies with a high ceiling. Buy what you love, because the price increases are not going to slow down! I suggest if it's Golden Age in high grade... Buy It!

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Marvel - Checked out the Hulk these days? This comic should be called 'The Incredible Hunk'. He's handsome, articulate, witty, well-built, and sports one of the snappiest haircuts in comics. He also sells. The "Future Imperfect" trade paperback compiles the extremely popular issues of that story arc, and look for elements of that saga to weave their way into future issues.

The Generation X Collector's Preview has come out this week, and within two days they're gone, all 150 of them (this figure is for both our stores). Not bad for a magazine about a comic, as opposed to the comic itself. Artist Christopher Bachalo is a stellar acquisition for Marvel, whose work for Vertigo's Shade displayed considerable charm and intelligence. He and inker Mark Buckingham are a team to be reckoned with.

Speaking of Vertigo alumni, Neil Gaiman's "Alice Cooper: The Last Temptation" has sold well but not boffo. Its price tag may have something to do with it. At $4.95, this sliver of a book seems a bit overpriced. I'm told that Marvel's X-books may soon undergo a price change, becoming a uniform $1.95 each, but with heavier cover stock and improved colorization. We'll have to wait and see on that one.

The second half of the Punisher/Batman crossover has not sold well at all here, maybe one copy at best. On the other hand, Deadpool's first series of last year is in high demand, and the second series sells well indeed. And of course, Amazing Spider-Man issues #149 and 150 are the most asked-for comics as of late, which should come as a surprise to no one.

DC - This being the summer of Zero Hour, those are the books that merit mention first and foremost. DC continues on with its radical revisionist spree, garnering mixed but mostly favorable results here. The most recent issues of the Flash and Wonder Woman have sold out for us, no doubt because of the overhaul treatment they're being given. All the related Batman and Superman monthlies are selling well, so that trend continues. The Elseworlds annuals also remain popular, with the Robin, Batman: Shadow of the Bat, and Green Lantern (Hal and Guy as nazis?) annuals enjoying the healthiest sales figures (read: sold out).

Image - Those variant cover issues are still kicking it out sales wise, especially the Deathblow variant. Spawn still leads the pack (yawn). Hate to say it, but Jae Lee's Hellshock continues the tradition that Image has established for late-shipping books. And the premiere issue of Liefeld's Doom's IV has sold out.

Malibu/Ultraverse - Though not out yet, Prime Annual #1 has a lot of people wanting to pre-pay so they can guarantee themselves a copy. Seems it has something to do with its Boris Vallejo cover. Sludge, Nightman, Solution, and Prototype have all enjoyed moderate sales increases over the past few months. And word has it that Barry Windsor-Smith will step away as artist for Rune, then Javier Saltares will take over, which no one here is happy about.

Malibu/Bravura - Gil Kane and Grant's Edge finally came out last week, and 30 out of 35 copies are gone. Star Slammers #1 sold out for us, and it's been impossible to acquire any additional restock.

Valiant - "The Chaos Effect", Valiant's attempt to try and recapture the glory days of their Unity saga, did okay, but that's it. Geomancer #1 sold out for us, which is good since it's a well-written comic with an interesting lead character. Also of note is Harbinger Files #1, which also sold out here. Also, there still exists some anticipation for the arrival of Bear Timewalker's debut issue.

Dark Horse/Legends - Dark Horse Presents #88 has sold out, which is no surprise since it features Mignola's Hellboy on the cover and within. Miller's "Sin City: A Dame to Kill For" has been reissued with variant covers, and those are also selling well. Byrne's Next Men continues to hold its own with steady sales numbers. And speaking of Next Men, look for renewed interest in issue 21 of that title, which features Hellboy's first appearance.

Dark Horse/CGW - Two one-shots were recently released, both of which deserve mention. Ghost, which for my money has to be the coolest-looking female character in comics right now, was an immediate sell-out. "X: One Shot to the Head" reprints those three chapters that first appeared in Dark Horse Comics #'s 8-10. This one also moved quickly, thanks in part to another one of those distinctive Frank Miller covers.

Bongo - College students and older readers love this stuff. We usually order 25 per issue across the board, and they nearly always sell out.

Topps - Two titles have succeeded for Topps here. The first, Lansdale and Truman's Lone Ranger, has done well for obvious reasons. The other is Zorro, whose dark persona lends itself well to the sensibility of the 90's.

Vertigo - Between both stores we've sold 140 copies inside a week, which is truly remarkable for a Vertigo title. The college/alternative/art student crowd just snatched this one up. Also of note is Vamps, Vertigo's Ann Rice does Thelma & Louise foray. Raucous and zesty, these bloodsucking biker chicks are riding high with our Vertigo customers.

Other Independents - All the hot indies (Vampirella, Lady Death, Shi, etc.) have remained so.

Non-Sports Card Best-Sellers

1) Marvel Flair (Fleer). 2) Wildstorm Chromium Cards (Jim Lee). 3) DC Masterpieces 1 (Skybox). 4) Star Wars Galaxy 2 (Topps). 5) Crow Movie Cards (Kitchen Sink). 6) Ken Kelly 2 (FPG). 7) Jim Warren's Beyond Bizarre 2 (Comic Images). 8) Power Rangers 2 (Collect-a-Card). 9) Mike Ploog (FPG). 10) Jeff Smith's Bone (Comic Images).

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The month of July was a great month for our three locations as sales picked up in all areas. We also just acquired, on consignment, Captain America numbers 1, 2, 3, 6, 7, 8, and 9. A few of the issues are in really great shape. These copies were bought by the owner when he was a young kid, and until now they were unknown to the "comic book experts". Now onto our report.

Marvel - As usual, X-Men titles lead the pack for the Marvel books. Many of our customers have enjoyed the story of Generation Next, as we had a very rapid sell through at our stores.

Spider-man #149 sold as high as $60, but we reread the storyline and felt that it was not very good. Look for this titles to go down in the future.

A pleasant surprise for us from Marvel was Force Works. We sold out of the first four issues and issue number one is extremely hard to find. These books are sleepers.

Slow movers for Marvel: all Punishers, Secret Defenders, Silver Sable and Doom 2099, Punisher 2099, and Ravage 2099.

DC - Zero Hour is a great success; we have sold out of almost all issues, especially the mini-series. Also, anticipation on the Zero issues seems to be increasing with each passing day and should be a sell out for us. DC gets a hand for the Elseworlds Annuals great stories and good artwork: they too are selling well for us. The Aquaman series has been moving slowly for us as has the Catwoman title. We still only sell a few of the Vertigo titles.

Image - Gen 13, any issue flies off the shelf. Back issues are in high demand when they can be found. Spawn is back on top and back issues are still selling briskly. Wetworks was and is a success-if you measure success on the title selling out and the demand for that title is still there.

Valiant - The Chaos storyline picked up the number of issues sold, but sales did not meet our expectations and we still have a large number of titles on our racks. We also had hoped that this storyline would result in the same increase sales that the Unity series did, but as we said before it did not.

Ultraverse - Too many titles too soon sort of chased some readers away here. Too bad, because most individuals who read the stories feel that it is well done and worth the cost. Sales are slow.

Defiant - Our sales can be counted on one hand. We only order for our subscribers.

Harris - Vampirella is selling well for us.

Topps - Lone Ranger sold well for us and Zorro sales are slowly picking up. Mars Attacks seems to be a hit for Topps, as we sold out of our shelf copies at our three stores.

Crusade Entertainment - Shi #2 sold well for us at all locations and interest in both issue #1 and #2 are still strong.

Chaos - Lady Death: all issues so far have sold out, back issue demand is still high, and issue #1 sells for well over Guide... when we can find one to sell. Integrest in the Lady Death cards are picking up, and they should be a hit.

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Golden Age

Activity here has significantly slowed down in the last month, I believe in large part due to the San Diego Comic-Con having just come and gone, which is one event Golden Age buyers look forward to every year. We do have a couple of potentially significant market notes to report, however. First, it is clear that there are more buyers for Golden Age material now that Silver Age prices have caught up with the prices on many books from the '40s. Second, it's not always easy to match our stock to what buyers want, so we go through periods of little to no sales, then periods where books are flying right and left.

Another point to make is that there are any books from the early days of this industry that have little to no chance of selling at current Guide prices here. This applies particularly to many low HRN Classic Comics, Classics Illustrated, and other non-fiction genre comics which have high Guide prices but very little demand.

Silver Age

There seems to be constant demand for high-grade Silver books of all types, as has been noted in these market reports for the last several years. What we have reported recently also seems to be a continuing trend which is that many low grade books turn just as fast... as long as they are priced right. Everyone loves a bargain! All the flagship superhero titles qualify here, as do the TV, Movie, and cartoon-related comics of the late '50s to the early '70s. We are seeing more casual comics consumers coming into the store in recent weeks, who seem to be more interested in the intrinsic fun of the comics they buy and less interested in the "VF plus or bust" philosophy of many long-time collectors.

The old stand-bys still are the books that sell the best, with Amazing Spider-Man leading the way. Notable sales this month include Amazing Spidey #61 VF $28, #92 VF $24, #95 VF $25, #99 VF $25, Avengers #3 FN $300; Tales of Suspense #39 VF $1,500; plus misc. issues of Fantastic Four, Batman and Kirby's Fourth World titles in lower grades at guide.

Modern Age

It makes me happy to report that a couple of Archie titles are surprise hits here. Yes, Archie! The first is the Archie/Punisher crossover from Archie and Marvel. Not only did this book outsell all regular-issue Punisher titles by a ratio of almost 4:1, but it outsold all regular Archie titles by nearly 7:1. Now that's synergy... and a very cool story. Second is the latest from Archie, the "Love Showdown" four-part story that started in Archie #429. We sold out in two days what would normally last us a full month! Way to go, Archie!

How about Zero Hour? DC has done a terrific job of building interest and excitement for their entire superhero line with a story that I suppose is vague for good reason. In any case, sales of the mini-series have been brisk, with #0 leading the way. The crossovers have had somewhat mixed results, though, with all the Bat and Super titles going strong, the Legion and Green Lantern sales solid, but other titles only up marginally. The first shipment of DC's #0 issues came in yesterday and the early report is that the Batman and Superman titles are the ones that fans want first. The lower tier DC titles will benefit some, it seems, but it looks like the big books will get bigger.

At Marvel, mutants are still in control here, and the build-up to the release of Generation X is causing some sell-outs, particularly with the lower-selling mutant books, such as X-Force, X-Factor, and Cable. However, with a $3.95 cover price, it's a good bet that there won't be a ton of speculation on Generation X here. X-Men, Uncanny and Wolverine recent back-issues still sell for more than 20% above CBM prices. The Spider-Man titles are picking up steam, with sales up about 15% on Spectacular and Web, and about 10% on the already good-selling Amazing and plain Spidey. Remember Amazing Spidey #252 and the introduction of the black suit for Spidey? Be warned that Web of Spidey #118 features the first appearance of the Spider-Clone in costume! Core title Marvel sales seem to be stabilizing here, but the tangential series with untested characters (Annex, Blackwulf, Blade, Blaze,

Nightwatch, etc.) are barely a blip on the sales meter here.

Wetworks continues to be a strong mover for the Image boys, competing with Spawn and WildC.A.T.S. for top sales honors this month. Welcome back, Whilce!

Sales are steady and predictable for most titles produced by Dark Horse and Topps. Uncle Scrooge from Gladstone sells more every issue, thanks to a terrific lead story by Don Rosa. This title now regularly out-performs most of the Valiant line, as an example. Marvel's Disney line is off to a good start with a built-in market of young girls that is difficult for most comic shops to otherwise tap into.

San Diego proves once again that this comic book world is exciting, if not always thriving. As noted last month, the original art market is thriving, as is the market for action figures. There seemed to be a ton of activity for Gold and Silver books, too.

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San Diego Comic Con '94 is now a pleasant memory, and we're already planning next year's assault! It was great seeing old friends and making new ones, Overstreet readers and fellow advisors alike. Overall, more people were buying in volume the lower-priced recent back issues and handfuls of fifty-cent books, with the higher-ticket items going largely ignored, with few exceptions.

Pre-Silver Age/Silver Age

A Buster Brown #36 (Crandall art) in FR went for slightly under-guide $3; a Frontline Combat #7 in GD+ sold for $20; and two more of our dwindling supply of the high grade Magic Lightning Collection, a Strange Fantasy #9 (regular issue) in NM-; and a Startling Terror Tales #11 in VF sold for $50 and $70 respectively. Other sales in this area include: a Metamorpho #17 in FR for a whopping $1; and a Metal Men #58 in GD+ for $5 American; and a Challengers of the Unknown #3 (Kirby/Wood art) in GD+ sold for a reasonable $75 cash/trade.

Bronze Age

Sales in this area were up overall. Sample transactions include: X-Men #86 in FN+ for $8, #109 in FN+ for $18, and #'s 112, 113, 114, 116, and 119, all in FN+ to VF for a bargain $10 apiece. Several first series Official Handbook of the Marvel Universe (1983), #'s 1, 5, 8, & 12, all in NM, sold as a lot for $12. Other bargains were pre-Crisis Supermans, #'s 281 and 294, in FN+ for $1 apiece, and Superboy and the Legion of Super Heroes #'s 198 & 199 in FN+ for $1 each, #204 in FN+ for $1.50, and #'s 216 and 230 in FN for $1 apiece. It should be noted that both of these titles in this area had been moribund sales-wise for years, and now they're moving again when priced to sell. Also, Camelot 3000 #'s 2 & 4 in NM went for Guide at $5 the pair.

Modern Age

The Doomsday, Funeral for a Friend, and Reign of the Supermen storylines continue to sell briskly at Guide prices or slightly above, in NM condition. These sales include: Superman: The Man of Steel #'s 17 for $4, #23 & #24 for $1.50 each. A Superman (2nd series) #75 (Death issue) sold in NM unscaled for an over-guide $12, and a #79 also in NM sold for $1.50, and an Adventures of Superman #497 sold at guide in NM for $6. And finally, for now, a mess o' feelthy Ren and Stimpys, all in NM sold as follows: #1 (unsealed, with scratch 'n sniff Ren) for an over-guide $20, #3 for $6, #'s 4 & 5 for $5 each, #'s 7, 8, 9, 10, 11, 14, & 15 all for $2 each.

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PACIFIC COMIC EXCHANGE, INC.
WANTED!
SELLERS: The following comics and others are wanted by collectors trading on the Pacific Comic Exchange. Please contact The Exchange if you would like to sell these or other books at full market value. All books should be graded according to CGSA standards.
Poor 1.0 | Fair 2.0 | Good 4.0 | VG 6.0 | FN 8.0 | VF 9.0 | NM 9.4 | Mint 9.8 | Gem 10
Wanted immediately in all grades
Action Comics 1
Detective Comics 27
Wanted immediately in VFN 60 - NM/M 90

	Q 10	VG 20	FN 40	VFN 60	NM 80	NM/M 90
Action Comics 1	$12,000	$20,000	$35,000	$50,000	$100,000	$200,000
Detective Comics 27	$15,000	$25,000	$35,000	$50,000	$100,000	$175,000

	VFN 60	NM80	NM/M 90
Action Comics 1	$50,000	$100,000	$200,000
Adventure Comics 40	$12,000	$20,000	$40,000
Adventure Comics 210	$1,400	$2,500	$4,500
Adventure Comics 247	$1,000	$3,000	$7,000
All Star Comics 3	$12,000	$25,000	$60,000
All Star Comics 8	$6,000	$10,000	$20,000
All American Comics 16	$25,000	$50,000	$100,000
Amazing Fantasy 15	----	$30,000	$45,000
Amazing Spider-Man 1	----	$12,500	$25,000
Batman 1	$25,000	$60,000	$100,000
Batman 180	$750	$1,500	$3,000
Detective Comics 27	$50,000	$100,000	$175,000
Detective Comics 38	$15,000	$25,000	$45,000
Fantastic Four 1	----	$17,500	$35,000
Flash 105	$1,750	$3,500	$7,000
Flash Comics 1	$15,000	$30,000	$60,000
Green Lantern 1	$1,000	$4,000	$8,000
Hit Comics 5	$1,500	$2,000	$3,000
Incredible Hulk 1	$4,000	$8,000	$16,000
Jimmy Olsen 1	----	$1,500	$4,000
Journey Into Mystery 83	----	$3,500	$7,000
Justice League of America 1	$1,400	$3,000	$6,000
Lois Lane 1	----	$3,000	$6,000
More Fun Comics 52	$20,000	$50,000	$100,000
Showcase 4	$3,000	$7,500	$15,000
Showcase 8	$3,500	$8,000	$16,000
Showcase 9	$1,500	$2,500	$4,500
Showcase 10	$1,000	$2,000	$3,500
Showcase 22	$2,500	$4,500	$9,000
Sub-Mariner Comics 1	$4,000	$8,000	$12,000
Superman 1	$35,000	$75,000	$125,000
Superman 150	$600	$1,200	$2,500
Suspense Comics 3	$4,000	$5,000	$6,000
Tales To Astonish 27	$1,200	$4,000	$8,000
Wonder Woman 1	$3,000	$7,500	$15,000
Wonder Woman 105	----	$450	$900
World's Finest Comics 71	$400	$750	$1,500
X-Men 1	----	$3,000	$6,000

Pacific Comic Exchange, Inc.
Corporate Office
937 S Robertson Blvd, Suite 203, Beverly Hills, CA 90211
Tel: (310) 836-7234 (PCEI)
Shopping Address:
P.O. Box 34849 Los Angeles, CA 90034
Fax (310) 836-7127
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❖ Do you want an international market for your comics but don't want to pay for advertising?
❖ Do you want someone else to take care of qualifying buyers and shipping your books?
PCE IS HERE TO HELP!
Sample Sales for 1993:
SOLD: Action Comics 1 $24,200
SOLD: Marvel Comics 1 $55,000

CGSA			CGSA		
Action Comics 1	R VGFN 30	$24,200	Green Lantern 1 (Golden Age)	VFN 85	$11,000
All Select Comics 1 (Carson City)	NM 85	$3,300	Incredible Hulk 1	VFN 85	$3,650
Amazing Spider-Man 1	VFN 80	$4,600	Journey Into Mystery 83	VFN 80	$2,500
Avengers 1	NM 80	$2,000	Mad 5 (Gaines File Copy)	M 94	$2,200
Batman 1	VFN 80	$2,750	Showcase 4	FN/VFN 80	$2,500
Captain America Comics 1	VGFN 30	$7,050	Showcase 8	FN/VFN 80	$3,400
Detective Comics 38	GVG 15	$2,300	Strange Tales 110	NM 75	$1,550
Famous Funnies Carnival Comics	VFNM 70	$3,650	Tales of Suspense 39	NM 90	$4,400
Fantastic Four 1	VFNM 70	$9,900	Tales to Astonish 27	NM 80	$6,050
Flash 105	VFN 60	$3,500	Tune Spin of Stone 1 (File Copy)	NM 80	$1,500
Flash Comics 1	R MKG 20	$2,750	X-Men 1	NM 75	$3,300

R: Restored, T: Trimmed, A: Appearance

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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✣ An increase in price since last issue.
- ▫ A decrease in price since last issue.
- H A high demand issue.

Grading Comics

Grading a comic book is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and its entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to prevent further deterioration.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The two hardest parts of evaluating a comic book is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

Calculating the VG and VF Price:

To calculate the VG price, add the Good price to the Fine price and divide the total by two.
(GD + FN) /2 = VG

To calculate the VF price, add the Fine price to the Near Mint price and divide the total by two.
(FN + NM) /2 = VF

Adventures of Superman #515
© DC

ABBOTT AND COSTELLO (TV)
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

1	5.00	15.00	35.00
2	2.60	7.50	18.00
3–10	2.00	6.00	14.00
11–22	1.65	4.00	10.00

ACTION COMICS (Action Comics Weekly #601-642)
No. 202, Mar, 1955-Present
National Periodical Publ./DC Comics

1-Reprint (1988, 50¢-c)			0.50	
202-220: 202-1st code approved issue	23.00	69.00	160.00	
221-240: 224-1st Golden Gorilla story	18.00	54.00	125.00	
241, 243-251: Last Tommy Tomorrow	14.00	41.00	95.00	
242-Origin/1st app. Brainiac (7/58)	100.00	310.00	730.00	+ H
252-Origin & 1st app. Supergirl; intro of new Metallo	120.00	356.00	830.00	+ H
253-2nd app Supergirl	26.00	79.00	185.00	+ H
254-1st meeting Of Bizarro & Superman	24.00	71.00	165.00	+ H
255-1st Bizarro Lois Lane	16.00	47.00	110.00	+
256-261: 261-Origin/1st app. Streaky the Super Cat	10.00	30.00	70.00	
262, 264-266, 268-270	7.10	21.00	50.00	
263-Origin Bizarro World	10.00	34.00	78.00	+
267-3rd Legion app. (8/60)	40.00	120.00	285.00	
271-275, 277-282: 282-Last 10¢ issue	6.40	19.00	45.00	
276-6th Legion app.	18.00	54.00	125.00	
283-Legion Of Super-Villains app.	7.10	21.00	50.00	
284-Mon-El app.	7.10	21.00	50.00	
285-12th Legion app. (2/62)	7.10	21.00	50.00	
286-289: 287-14th Legion app.	3.70	11.00	26.00	
290(7/62)-17th Legion app; Phantom Girl app.	3.70	11.00	26.00	
291, 292, 294-299	3.20	8.00	20.00	
293-Origin Comet (Superhorse)	7.90	24.00	55.00	
300-(5/63)	3.60	11.00	25.00	
301-303, 305-308, 310-320	1.90	6.00	13.00	
304-Origin/1st app. of Black Flame (9/63)	2.40	7.00	17.00	
309-Legion app.; Batman & Robin-c & cameo	2.30	6.90	16.00	+
321-333, 335-340	1.70	4.00	10.00	
334-Giant (6-20); r/origin Supergirl, Legion	2.40	7.00	17.00	
341-346, 348-359: 344-Batman x-over	1.20	3.00	7.00	
347, 360: (Giants G-33 & G-45)	1.70	5.00	12.00	
361-372, 374-380: 377-Legion begins	1.00	3.00	6.00	
373-Giant Supergirl (6-57); Legion-r	1.50	4.00	9.00	
381-424: 411-Eclipso origin-r	1.00	2.00	5.00	
425-Adams art; The Atom begins	1.20	3.00	7.00	
426-436, 438, 439: 432-1st SA Toyman	0.60	1.60	4.00	
437, 443-(100 pg. giants)	1.00	3.00	6.00	+
440-1st Grell-a on Green Arrow	1.30	3.00	7.50	
441-Grell-a on Green Arrow continues	1.00	2.50	6.00	
442, 444-499: 484-40th anniversary issue	0.60	1.20	3.00	
500-Superman life story (1.00, 68pgs)	0.60	1.20	3.00	
501-551, 554-582: 521-1st app. Vixen	0.40	0.70	1.75	
552, 553-Animal Man-c/s (2 & 3/84)	1.00	2.50	6.25	
583-Man Moore scripts	1.30	3.00	7.50	
584-Byrne-a begins; New Teen Titans app.	0.40	0.70	1.75	
585-599, 596-1st app. Checkmate	0.20	0.40	1.00	
600-(3.50, 84 pgs.)	0.90	1.70	4.25	+
601-642 (1.50, 52 pgs.); 611-614: Catwoman	0.30	0.60	1.50	
643-Monthly issues; Perez-c/a, scripts begin	0.30	0.60	1.50	
644-649, 651-661, 663-666, 668-679: 660-Death of Lex Luthor. 674-Re-intro Supergirl. 679-Last 1.00-c	0.20	0.40	1.00	
650-(1.50, 52 pgs.)-Lobo cameo	0.30	0.60	1.50	
662-Superman reveals id to Lois Lane	0.70	1.40	3.50	
667-(1.75, 52 pgs.)	0.40	0.70	1.75	
680-682	0.30	0.50	1.25	
683-Doomsday cameo	1.30	3.00	7.50	H
683-2nd & 3rd printings	0.30	0.50	1.25	
684-Doomsday battle issue	1.30	3.00	8.00	H
685, 686-Funeral For A Friend issues; Supergirl app.	0.40	0.80	2.00	
685-2nd & 3rd printings	0.30	0.50	1.25	
687-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00	
687-(1.50)-Newsstand Ed. w/mini-poster	0.30	0.60	1.50	
688-694,696-699,701-703-(1.50): 688-Guy Gardner-c/s. 697-Bizarro-c/s	0.30	0.60	1.50	
700-Zero Hour	0.30	0.60	1.50	
695-Newsstand version	0.30	0.60	1.50	
695-(2.50)-Variant foil embossed-c	0.50	1.00	2.50	
706-(2.95, 68 pgs.)-Fall of Metropolis pt. 1	0.60	1.20	3.00	
Annual 1 ('87)-Arthur Adams-a; Batman app.	1.00	2.50	6.00	
Annual 2 ('89, 1.75)-Perez-c/a	0.40	0.80	2.00	
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00	
Annual 4, 5 ('92-'93, 2.50, 68 pgs.)	0.50	1.00	2.50	
Annual 6 ('94, 2.95) Elseworlds story	0.60	1.20	3.00	

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	3.20	8.00	20.00
2–10	1.65	4.00	10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	5.10	15.00	36.00
2, 3	3.20	8.00	20.00

ADVENTURE COMICS
No. 200, May,1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	50.00	140.00	315.00	+ H
201-208	31.00	92.00	215.00	+
209-Last pre-code; origin Speedy	31.00	94.00	220.00	
210-1st app. Krypto (Superdog)-c/s (3/55)	181.30	543.80	2175.00	+ H
211-213, 215-220: 220-Krypto app.	24.00	73.00	170.00	+ H
214-2nd app. Krypto	38.00	114.00	265.00	+ H
221-246	20.00	60.00	140.00	
247-1st app. Legion Of Super Heroes (4/58)	260.00	780.00	2600.00	
248-252, 254, 255: Green Arrow in all	14.00	43.00	100.00	
253-Superboy/Robin first meet	21.00	62.00	145.00	
256-Origin Green Arrow by Kirby	61.40	180.00	430.00	+
257-259	13.00	39.00	90.00	
260-1st Silver Age origin of Aquaman (5/59)	60.00	190.00	445.00	+ H
261-266, 268, 270: 266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character	10.00	30.00	70.00	
267-2nd Legion Of SuperHeroes (12/59)	82.90	250.00	580.00	
269-Intro Aqualad (2/60)	21.00	62.00	145.00	
271-Origin Luthor retold	21.00	64.00	150.00	+
272-274, 276-280: 276-3rd Metallo	7.10	21.00	50.00	+
275-Origin Superman/Batman team retold	19.00	56.00	130.00	+ H
281, 284, 287-289: 288-Bizarro cover	7.10	21.00	50.00	+
282-5th Legion app.; intro/origin Starboy	15.00	45.00	105.00	
283-Intro Phantom Zone	16.00	49.00	115.00	+
285-1st Tales of Bizarro World story in Adv.	12.00	36.00	85.00	+
286-1st Bizarro Mxyzptlk; Bizarro-c	11.00	33.00	78.00	+
290-8th Legion app., last 10¢ issue	16.00	47.00	110.00	+
291, 292, 295-298: 295-Bizarro-c	5.00	15.00	35.00	+
293-13th Legion app.; 1st Bizarro Luthor	9.30	28.00	65.00	
294-1st Bizarro M. Monroe, Pres. Kennedy	9.30	28.00	65.00	
299-1st Gold Kryptonite (9/62)	6.40	19.00	45.00	
300-Legion series begins (9/62)	40.00	120.00	275.00	
301-Origin Bouncing Boy	12.00	36.00	85.00	
302-305: 303-1st app. Matter Eater Lad	7.90	24.00	55.00	
306-310: 1st Legion of Substitute Heroes	5.70	17.00	40.00	
311-320: 316-Origins & powers of Legion	4.30	13.00	30.00	
321-Intro Time Trapper	3.60	11.00	25.00	
322-330: 327-Intro Lone Wolf in Legion	3.10	9.40	22.00	
331-340: 340-Intro Computo in Legion	2.80	7.10	17.00	
341-Triplicate Girl becomes Duo Damsel	2.10	5.20	12.50	
342-345, 347, 350, 351	1.60	4.00	9.50	
346, 348, 349: 346-Intro Karate Kid	1.80	4.40	10.50	
352, 354-360	1.30	3.30	8.00	
353-Death of Ferro Lad in Legion	3.00	6.00	15.00	
361-364, 366, 368-370	1.30	2.60	6.50	
365, 367, 371, 372: 371-Intro Chemical King	1.50	3.00	7.50	
373, 374, 376-380: 380-Last Legion in Adv.	1.30	2.60	6.50	
375-Intro Quantum Queen & Wanderers	1.40	3.00	7.00	
381-Supergirl begins (1st full length story, 6/69)	0.60	1.20	3.00	+
382-389, 391-400	0.50	0.90	2.25	
390, 403-(80 pg. giants G-81 & G-81)	1.60	3.00	8.00	+
401, 402, 404-410: 409,410-(52 pgs.)	0.60	1.20	3.00	+
403-Giant G-81 (68 pgs.); Legion-r	1.20	2.40	6.00	+
411, 413, 418, 419: 411-415,417-420-(52 pgs.)	0.20	0.40	1.10	
412-r/origin/1st Animal Man/Str. Adv. #180	1.00	2.00	5.00	
414-r/2nd Animal Man/Str. Adv. #184	0.60	1.20	3.00	
415, 420-Animal Man-c/Str. Adv. #190, 195	0.30	0.60	1.50	
416-Giant DC-100 Pg. Super Spect. #10, G.A.-r	0.40	0.80	2.00	+
417-Vigilante; Frazetta Shining Knight-r	0.30	0.50	1.25	
421-424: 424-Last Supergirl in Adv.	0.20	0.40	1.00	
425-New look begins (change to adventure)	0.30	0.60	1.60	
426-427, 431-458: 435-Mike Grell's 1st-a	0.20	0.40	1.00	
428-1st app. Black Orchid (6-7/73)	1.50	3.00	7.50	
429-430-Black Orchid app.	0.60	1.50	3.75	
459, 460-New Gods/Darkseid story concludes from New Gods #19 (4459 is dated 9-10/78) w/o missing a month	0.70	1.40	3.50	
461, 462, (68 pgs.)-Death of Earth II Batman	0.90	1.80	4.50	
463-466: (1.00, 68 pgs.)	0.20	0.40	1.00	
467-Starman by Ditko, Plastic Man begin	0.30	0.60	1.50	
468-490: Last comic-size issue	0.20	0.40	1.00	
491-499: 491-100 pg. digests begin	0.20	0.50	1.20	
500-All Legion reprints	0.30	0.60	1.60	
501-503: Golden Age reprints	0.20	0.50	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	20.00	60.00	140.00	+ H
52-58 (3-D effect-c/stories)-Black-c	18.00	54.00	125.00	+ H
59-3-D effect story only	12.00	36.00	85.00	+ H
60-Woodesque-a by Landau	7.10	21.00	50.00	+ H
61-Last pre-code issue (1-2/55)	6.90	21.00	48.00	+ H
62-70	4.30	13.00	30.00	+
71-90	2.90	9.00	20.00	
91,96(#95-on inside),107,116-All contain Williamson-a	4.30	13.00	30.00	+
92-95,97-99,101-106,108-115,117-127	2.90	8.60	20.00	+
100	3.10	9.40	22.00	
128-Williamson/Krenkel/Torres-c; last 10¢	2.60	7.70	18.00	
129-150	2.10	6.40	15.00	
151-153: 153-Magic Agent app.	1.90	5.60	13.00	
154-Nemesis begins (origin), ends #170	2.40	7.00	17.00	+
155-167, 169-174: 167-Magic Agent app.	1.90	5.60	13.00	+
168-Ditko-a(p)	2.60	7.70	18.00	

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-40: 32-1st code approved issue	7.90	24.00	55.00
41-50	6.40	19.00	45.00
51-70	4.30	13.00	30.00
71-93, 95-105: 95-1st monster issue (11/65)	2.10	6.40	15.00
94-Aquaman cameo	2.40	7.30	17.00
106-109-Monster-c/s by A. Adams-c/a	4.00	12.00	28.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics

1-4-Characters from X-Men	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications

41-80	4.30	13.00	30.00
81-90: 88, 74-Photo-c	3.30	10.00	23.00
91-91,93-96,98-100: 89-Bob Hope app	2.90	8.00	20.00
92-Superman cameo	2.90	8.60	20.00
97-Batman/Robin x-over; Joker-c/story	3.90	12.00	27.00
101, 103, 104-Neal Adams-c/a	3.00	9.40	22.00
102-Beatles app.; N. Adams-c/a	3.70	11.00	26.00
105-Superman x-over	2.30	7.00	16.00
106-111,113-116	1.10	2.70	6.50
112-Flash x-over	2.30	6.90	16.00
117-Wonder Woman x-over	1.50	3.80	9.00

116-124	1.00	2.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166, Mar. 1979-No. 172, Jan, 1980
Gold Key

166-172	1.00	2.50	6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan. 1987-Present
DC Comics

424	0.40	0.80	2.00
425-449: 449-Invasion	0.40	0.70	1.75
450-463: 463-Superman/Flash race	0.30	0.60	1.50
464-Lobo c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-476, 481-491: 481-Last $1.00-c	0.20	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.50	6.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle issue	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different c	0.50	1.00	2.50
500-Platinum Edition	14.00	43.00	100.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c	0.30	0.60	1.50
502-518, 502-Supergirl-c/story. 508-Challengers of the Unknown app.			
510-Bizarro-c/s. 518-Zero Hour	0.30	0.60	1.50
505-(2.50)-Hole-graph foil-c ed.	0.50	1.00	2.50
Annual 1 ('87)-Starlin-c & scripts	0.30	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake	0.50	1.00	2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story	0.60	1.20	3.00

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	160.00	375.00	+ H
2-Williamson, S&K	31.00	92.00	215.00	+ H
3-Origin retold	25.00	75.00	175.00	+ H
4-S&K-c; Powell-a, Shield x-over	12.00	36.00	85.00	
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	8.00	24.00	55.00	
11-13, 15-20: 20-Origin Flygirl retold	5.00	14.00	32.00	
14-Intro & origin Flygirl	6.40	19.00	45.00	
21-30: 30-1st S.A. app. Comet	3.10	9.40	22.00	
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	17.00	51.00	120.00	+
2, 3: 3-Last 10¢ issue	6.60	26.00	60.00	+
4-6: Catgirl app.	5.70	17.00	40.00	
7-10	4.00	12.00	28.00	
11-15: 13, 14-Catgirl, Black Hood app.	3.10	9.40	22.00	

AGENT THREE-ZERO
Sept, 1993 (3.95, color, 52 pgs.)
Gaiaimovels,Inc
1-Polybagged w/card & mini-poster 0.80 1.60 4.00

AGE OF THE REPTILES
Nov, 1993-No. 4, Feb, 1994 (2.50, color, limited series)
Dark Horse Comics

1–4	0.50	1.00	2.50

AKIRA
Sept, 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics

1	2.10	6.40	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3–5	1.30	3.10	7.50
6–15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50

ALBEDO
Apr, 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover. 50 copies	6.40	19.00	45.00
0-White cover. 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	2.20	5.40	13.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red; 1st app. Usagi Yojimbo	1.60	3.90	9.75
1-Bright red	1.60	3.90	9.75
2	1.00	2.50	6.00
3–14	0.40	0.80	2.00

ALBEDO ANTHROPOMORPHICS
Feb, 1994 (2.95, color)
Antarctic Press

1	0.60	1.20	3.00

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning

	2.10	6.40	15.00
2-Same contents as #1	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	5.00	15.00	35.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.60	11.00	25.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
Aliens Mini Comic 1 (2/89, 4x6")-Included in Aliens Portfolio	1.70	4.00	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1–9	0.50	1.00	2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Suydam painted-c	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.50	1.00	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Painted-c	0.50	1.00	2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-8: Bolton painted-c; Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS: STRONGHOLD
May, 1994-No. 4, 1994 (2.50, color, mini-series)
Dark Horse Comics

1–3	0.50	1.00	2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1990, 1.95) rDHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
Dark Horse Comics
1-3-Suydam painted-c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	70.00	201.00	470.00	+ H
128 (1952)	47.00	141.00	330.00	+ H
2 (12-1/52-53) - 5	39.00	118.00	275.00	+ H
6–10	24.00	72.00	170.00	+ H
11-18: Last pre-code issue	21.00	64.00	150.00	+ H
19-28	15.00	45.00	105.00	+ H
29, 30, 32-Wood-a	16.00	47.00	110.00	H
31, 33-40	11.00	34.00	80.00	H
41-50	9.30	26.00	65.00	H
51-66	7.10	21.00	50.00	H
67-1st app. Gunner & Sarge	14.00	43.00	100.00	+ H
68-70	7.00	21.00	50.00	+ H
71-80	4.30	13.00	30.00	H
81, 83-88: 88-Last 10¢ issue	3.60	11.00	25.00	+ H
82-Johnny Cloud begins	6.40	19.00	45.00	+ H

Amazing Spider-Man #393
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